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FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

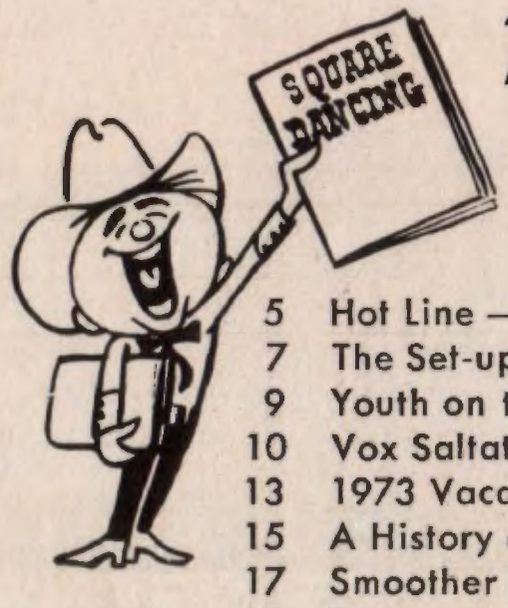
Thank you so much for publishing our letter in the January issue of SQUARE DANCING. The callers who used the 75 Basics only and did such a fabulous job were Jack Livingston, Lucille Graf, Don Hanhurst, Bob Jaffray, Deuce Williams, Kip Garvey, Ed Fraidenburg, Dana Blood, Allen Ogilvie, Stan Burdick, Dick Leger and Dick Fleming. It's surprising how many of the "latest and greatest" were called – but all directional so that all could dance them.

Mary Jenkins
Olmstedville, New York

Dear Editor:

The Terceira Twirlers are on an island 800 miles off the coast of Portugal. Dennis Scott is our President and Dick Clements is club caller. . . . The tour on this island is between fifteen months and five years so we have people leaving at all times. Also it is possible to go Stateside at any time. We want to keep our square dancers on the top of everything new and what is going on at home. There is a slight problem of new dancers not realizing how big square dancing is and that there is more than one club in one area. Telling them does some good but

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SQUARE DANCING

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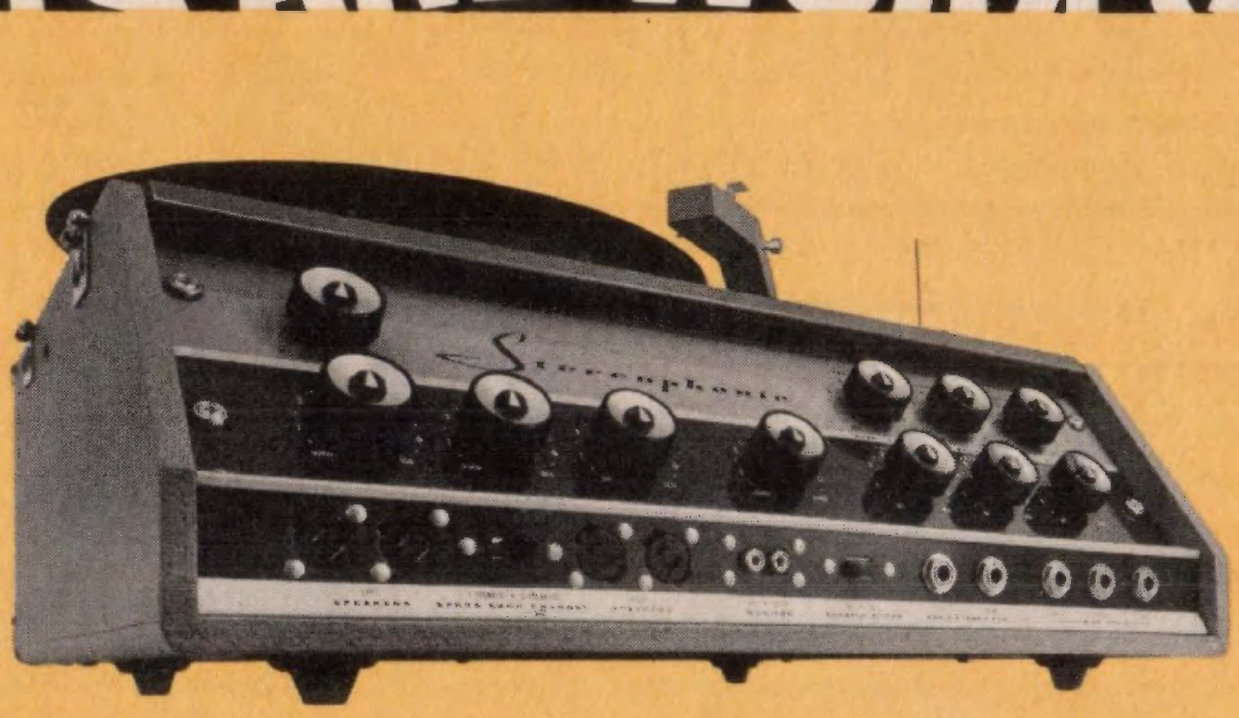
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RED HOT Line

FLASHES FROM THE NATIONAL: Latest figures received from the folks at Salt Lake City indicate that over 8,750 square and round dancers have registered for the big event. . . . Local hotels and motels apparently have not realized the urgency of sending out room confirmations and as a result the rumor has spread that there are no rooms available. This is definitely NOT the case. A great many rooms are available within a 21 block area of the Salt Palace. Bus service will also be supplied for those staying at locations not in close proximity to the Convention Hall.

POSTAL RATES DUE FOR ANOTHER HIKE? Now may be a good time to write your Congressman. Postal rates appear to be scheduled for another increase. A rumored 127% increase in Second Class Mail could have an effect on square dance magazines as well as on other publications. An increase in First Class and other rates will work hardships on clubs and associations in their efforts to publicize forthcoming events. Your interest will help to hold the line.

BEER COMMERCIAL UPDATE: At press time no definite word on stand to be taken by Jackson Brewers relative to their already produced but not yet released square dance commercial. Rumors that they may deep-six the whole thing have not yet been confirmed. Those wishing may write to Chairman of the Board, Mr. Ben D. Sisson, Jackson Brewery, 620 Decatur Street, New Orleans, Louisiana 70130.

SCHOLARSHIPS 1973: If you're interested in making application for a scholarship to a callers' college, better get your request for information in now as applications are being received and processed at the present time. There are a number of callers' courses scheduled for this coming summer. Here is the list of those we have been apprised of:

July 15-19. Dance Ranch, Estes Park, Colorado
July 15-20; Aug. 5-10. Promenade Hall, Merrillville, Indiana
July 22-29. House of Roth, Clementsport, Nova Scotia, Canada
July 22-27. SIOASDS Asilomar, Pacific Grove, California
July 22-27; Aug. 12-17, 19-24. Cal Golden, Hot Springs, Ark.
Aug. 19-23. Brundage-Johnston, East Hill Farm, Troy, N. H.



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The "Set Up Squares" DRAGON

by Becky Osgood

OVER THE YEARS an occasional hydra-headed dragon has appeared in square dancing. More often than not he has met his demise when square dancers have taken the time to think through what he represents and what he is doing or might do to their square dance club or to the general activity. Occasionally he enters so quietly that it takes time before people realize that he's around.

It has been reported that such a dragon is lurking in some club corners at this very moment. Oddly enough he goes by the name of "set-up squares." Unfortunately his fire already has scorched many at dances where he has appeared but fortunately it has served to alert others to his danger.

What is meant by a set-up square? This does not refer to eight persons who during an evening decide they would enjoy dancing together and so arrange at such and such a time to fill out a set. No, indeed. There is nothing casual about the set-up square. This group finds itself together on purpose. The least offensive (if that is possible) is the group of eight (or groups of eight) which goes to a dance or a festival together and never, never dances with anyone else. They deliberately walk onto the floor together in eights. They by-pass squares which indicate the need for more couples.

Then there is the trend in some areas to preprogram an evening from one night to the next. Dancers, with no interest in mixing at all, decide who they will dance with, when they will dance with them and where on the floor they will meet. They let others know, generally in no uncertain words, that they are not welcome in their square.

What is happening as a result of this? Most obvious is the fact that friendliness and interaction among everyone attending a dance is not only missing but a certain grimness and a definite separation exists.

Why have these set-up squares come into being? There are several possible explanations. Let's take a look at some of them. At times, when beginners or newly graduated square dancers venture forth into the shiny new world of club and hoedown dances, they may feel a bit timid. Concern about knowing all the movements or fear of breaking down a square may tend to keep them together. However, we question that this truly leads to set-up squares. The vast majority of the square dancing popu-

lace tends to look brotherly upon the neophyte and more often than not enjoys helping out in a square; offers to split up partners and encourages newer dancers to join in a square during the evening. Logically, of course, a new dancer will not leap from his sixth night of beginning class into an experienced club and expect to be taken under everyone's wing but he can look forward to club dancing when he is ready for it.

Another possible explanation of set-up squares is the group that travels together from one club to another or to a large square dance event. Feeling comfortable with one's friends may unconsciously dictate a desire to stay together. But what a wonderful world of new friends awaits them if they'll only be willing to take that first step away from their own square of acquaintances and into that set across the hall. Literally thousands of close friendships have had their beginning in this very manner. A dancer may need to take himself by the mental shoulders and shake himself out of a sense of comfortable lethargy so that he will literally extend an arm out from the shoulder and shake hands with someone he's never met before and ask if he'd like to square up. As the well-worn phrase goes, "Try it; you'll like it."

Standardization Enters In

There is yet another reason for many set-up squares and it is a term that all callers know well and one which dancers should not overlook. That word is standardization. When dancers learn to dance they should be able to square dance anywhere in the world. Modern public address systems, fast transportation, square dance publications have made us one large family. For years and years, dedicated square dancers have worked so that people may dance together regardless of where they meet. When individual callers or individual dancers take it upon themselves to teach or to learn square dance figures in some fashion other than that accepted by the majority of dancers, clubs, callers and associations, they are making a getting together of all dancers difficult. In addition they are setting themselves apart. Some people like to do this and they are kindly called extroverts. Some people don't know any better and they are kindly called sheep. Some people do know better and they cause problems.

A familiar set-up square on some floors is made up largely of people who do figures differently. Notice the word *differently*—not better. As a defense, other square dancers have started setting up squares so they can dance figures in the style accepted and taught by the vast majority of the square dance world.

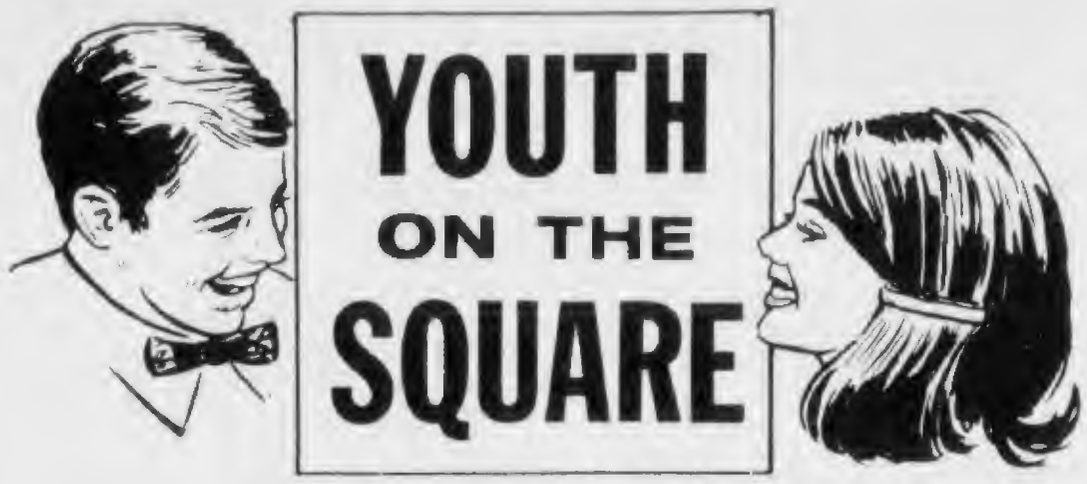
While it is true that some callers go along with this practice of setting up squares, the majority do not. They are faced with a serious problem—how to overcome the situation without offending many of their dancers and, yes, without offending some of their fellow callers. In many cases the caller feels that he is hired just to call a dance and it is not his prerogative to tell dancers how, where, and with whom they should dance.

As they conduct beginner classes, part of the callers' responsibility is to allow the dancers to experience the fun that is square dancing; to express that square dancing is a friendly activity; to teach that it should never be exclusive. It must be discouraging to have these friendly and fun-loving dancers leave the shelter of the class and see them fall under some misguided influence with the result that they forget all of this careful teaching.

In some areas callers have used mixers during the middle of the evening, after the squares have been set up and a few figures have been called, to separate the dancers. Another suggestion is the use of Contras. It should be a simple matter for a fairly experienced caller to move the dancers from squares into Contra lines.

Those who reject the practice of setting up squares sometimes feel that the caller has abdicated his responsibilities. It is their feeling that a caller can and should voice his opinion on this or any other practice which he feels is detrimental to the activity. After all, he is a leader. Perhaps a re-education of all dancers in the beliefs of the true spirit of square dancing should be a four-fold obligation among callers, dancers, club officers and associations.

How does your club stack up in regards to set-up squares? Already there have been recorded the demise of some clubs due entirely to set-up squares. Fortunately groups experimenting with such squares are in the minority but what a shame to lose one dancer, let alone several clubs, to a fire-breathing dragon. Interesting to note is that said dragon dissolves when plied with friendliness, interest beyond self, concern for all, cooperation and joy. Don't let him stay around your club.



JUNIOR JAMBOREE

Over 200 boys and girls from a dozen elementary and junior high schools in Orange County, California, participated in a Level 1 Jamboree at the Dysinger School in Buena Park in December. This dance, the first of its kind in California, was the direct result of an extension course in Physical Education taught by Bob Ruff. Teachers in this class learn how to square dance and learn how to teach the Level 1 album of The Fundamentals of Square Dancing to their classes. In preparation for this Jamboree they taught the first side of this record. Everyone was able to enjoy an evening of square dancing without additional instruction. Callers were Bob Ruff and Jack Murtha, creators of the Level 1 album, and Dale Neely, class member who learned his first call in this class. Musical entertainment was provided by California High School students Craig Corey, Chris Hopkins and Jeff Ruff. A special demonstration of Level 2 movements was given by three squares of one of the participating schools, directed by their teacher, Mr. Greg Noonan. The Fundamentals of Square Dancing records are produced by the Sets in Order





Boys and girls dance to the calling of Jack Murtha (top) at the Junior Jamboree at Dysinger School in Buena Park, California. Bob Ruff calls (bottom) surrounded by dancers and spectators.

American Square Dance Society. For information on how to get your school started on a Level 1 Program, write to Bob Ruff, 8459 Edmaru Avenue, Whittier, Ca. 90605.

News and Views from the Teen Scene: Iowa has a newly formed club, the Teen Ramblers and the group is now sponsoring classes for dancers ages ten through sixteen. . . . Another new club is the Swinging Patriots of Williamsburg, Virginia. In November this bunch of live wires chartered a bus, filled it up with teen dancers and attended a festival in Richmond, Virginia. They are very interested in contacting other Teen Clubs, both in Virginia and in other states. They would also like to contact teens dancing in adult clubs. Swinging Patriots have a class of 45 potential members now in progress. . . . Clever name for a teen group is the Eight Teens of Portland, Maine.

Buck and Rose Ward of Oroville, Washington, with members of the Ward's 4-H Square Dance Group. — Photo by Ed Scott



Shirley McCornack celebrated her birthday with help from loving sons, their musical talents and the Emerald Teens of Eugene, Oregon. Emerald Teens have new classes going with a special note — they have some blind students taking lessons. Another item of inter-

(Please turn to page 58)

VOX SALTATOR:
THE SQUARE DANCER SPEAKS UP



DON'T DISCOURAGE THE NEW DANCER

By John Gordon, Beaver, Pennsylvania

WE ARE SECOND YEAR DANCERS and thoroughly enjoy the activity as a hobby and a clean healthy exercise. We happen to be fortunate in that our responses are relatively quick. However, in any class you will find a percentage of dancers who will move ahead while others learn at a slower rate and will experience difficulty in moving on to an intermediate level of dancing. One can't help but form some very fine friendships through a complete season of dancing once or twice a week and dancing ability should never interfere with nor diminish these friendships. Granted, it is much more fun to dance with good dancers, but we have seen people refuse to dance with certain other couples and have witnessed the spectacle of people leaving a square when another couple joined that square. A few more lessons on etiquette might go a long way to remedy such a situation. Even a refresher course for a few of the older dancers along these lines might be in order.

Square dancing is a challenge, both mentally and physically. Reflexes and reactions in individuals differ just as do personalities. Some are just not capable of going on to higher levels of dancing, nevertheless the recreation, enjoyment and, yes, the challenge is there for them at fun level. Those who complain and want to discourage new dancers, albeit in the minority, should pause and reflect on their own learning period, remembering their frustrations and the help they received from other dancers. My suggestions for those who don't like to dance with lower level dancers would be to form a new club, possibly on an invitational basis, where they can dance at the level they prefer. But keep up the Saturday night dancing because we can all learn something from someone. To the beginners I would say, "Don't be intimidated by these people regardless of their manners, as they are a small minority and, generally speaking, square dancers are among the finest group of people with whom you may become associated."

LET'S SIMPLIFY — NOT COMPLICATE

By Charles Smith, Ormond Beach, Florida

PERSONALLY I AM "FED UP TO THE GILLS," as are many of my fellow dancers, by the constant introduction of new and complicated calls. Also, we're frustrated by the efforts of some callers in changing the basics with so many difficult variations that we are confused and disgusted by such tactics. If persisted in, this may cause many of us to believe that "we don't know nothin'" about square dancing—even though we may have danced for years. When some of these new calls are introduced callers will walk the dancers through once—possibly twice—and then expect them to execute the new calls with no further assistance. To complicate them even more, it may be weeks or even months before the callers use these new calls again. And by that time most dancers have forgotten them. When new calls are introduced, what most dancers need

is enough repetition of the instruction—or drill, if you please—until they can be danced easily and without groping and trying to remember the sequences.

If one or two couples in a square do not know how to dance the call, regardless of how simple it might be, none of the square will be dancing—no matter how high level the others may be. For my part I get no pleasure in standing still because some couple or couples in the square are unfamiliar with the new calls. It may be fine to introduce new calls now and then but for the love of Mike, let the caller drill the dancers until all can execute them easily and with pleasure. I write this with 11 years experience in square dancing. Even so we do not consider ourselves "high level" and if we were it would mean nothing in dancing unless every couple in our square was also "high level." We dance for fun—the friendships and the therapy we enjoy are extra bonuses.

So, if square dancing is to be promoted let's simplify—not complicate—this fine recreation. This can be done by emphasizing the use of the basics with a minimum of new, challenging calls. If callers persist in confusing us with such calls and with inadequate instruction we may be compelled to join the army of dropouts, forget square dancing and switch to some other recreation which is more fun—and less frustrating!

THERE'S MORE TO SQUARE DANCING THAN MEETS THE EYE

By Irving L. Breakstone, M.D., Miami, Florida

SQUARE DANCING PROVIDES A RELATIONSHIP not to be found in any other setting. It gives a couple the need to cooperate with other couples and individuals with one another in order to achieve a common goal. The physical contacts involved are minimal and the relationships can be as warm or as distant as each person prefers to have them. They can be carried outside the area of square dancing or kept strictly within it. The regularity of attendance and the group goals demanded by square dance clubs and associations are, in my opinion, highly beneficial to both members of the couple.

You know for yourself how many times you have felt too tired to get in the car and go to the square dance and have felt truly energetic by the time the second or third tip was over. While it is true that in some clubs competitiveness and segregation of some squares from others isolate new members or poorer dancers, the emphasis is more on the help each can give the other in feeling at home and improving his own dancing. The frequent use of such words as "paws" and "taws" helps to maintain the gender role of each in the marriage as it does in the square dance.

The exercise involved in square dancing activates many depressed people. The similarity in dress prevents much of the "topping" we see in our social lives, resulting in as near the utopian social equality as mankind has yet approached.

DANCING LEVELS—SYMBOLS OF STATUS

By Norman McLeod, Oakland, California

IN OUR AMERICAN SOCIETY THERE EXISTS a high degree of competition for life's benefits. Each of us climbs life's various plateaus in stages, and in these stages of climbing we acquire status. When enough status is acquired a person tends to feel inwardly that he has "arrived," and subconsciously or not, he also tends to "look down" on other people who have not. To other people, this same successful person often appears as a snob.

So it is with square dancing today. Beginners' classes are still the most fun, for the individual as well as the caller, but then that beginner graduates into the parent group and right away he is confronted with complications born of club frictions, unrest, wariness and artificial friendliness which the new dancer sees through in a minute. He finds there are different levels of dancing, and almost immediately he discovers that challenging new material is the "in" thing. He hears other dancers whispering against their club caller because not enough new stuff is being done; he hears of other callers and other clubs that are highly successful because of their high level programs. He hears of this

or that hoedown, of the ones that were the most fun because of the new figures that were introduced. From every side he listens to comparisons, to complaints, and inwardly he feels quite strongly his own insufficiencies as a new dancer. So he presses, he tries too hard, he takes his dancing very serious, and sooner or later he realizes that square dancing, for him, is no longer fun. Unless he is the type that thrives on challenge and competition, he quits. He is not to be blamed, for one of the reasons he entered square dancing in the first place was to get away from the fierce competition in his every-day life.

When my wife and I first entered the square dancing world, as beginners, there was an almost magic slogan in use at that time: "Square Dancing is Friendliness Put to Music." Indeed, it seemed to us that it was. Our beginners' class was a ball, and the Saturday hoedowns and the annual May Roundups were high peaks in fun and sociability.

I don't know when it all started, this current trend toward more challenge, or high level, or whatever you choose to call it. Nor do I understand why it is needed, because square dancing was fun the way it used to be. But it is here, for good or bad, take it or leave it. I fear many dancers are leaving it.

NEW MATERIAL IMPORTANT

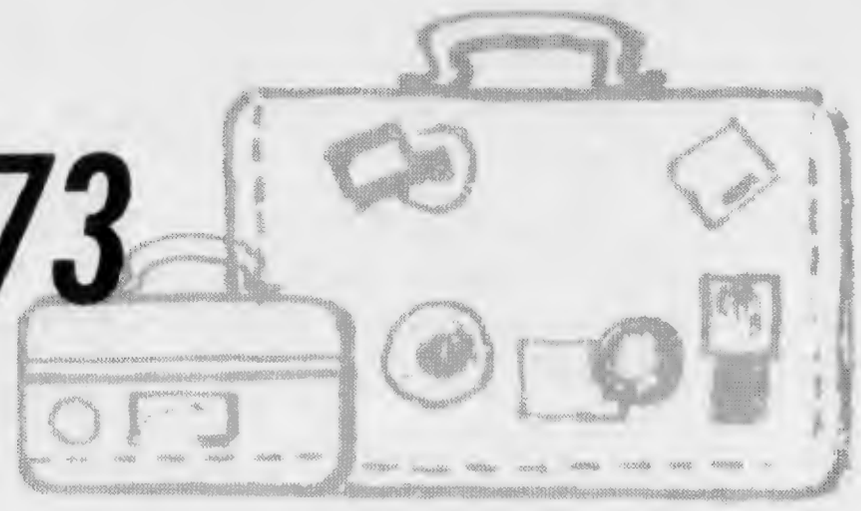
By Jack Igel, Rochester, Minnesota

HAVING READ SEVERAL ARTICLES RECENTLY which criticized the introduction of new material, I feel that a word supporting new material is in order. I would like to preface my remarks by first saying that I do not believe that the majority of the new material should ever be used with the "average club level dancer." Most of the new figures fall into a class of material suitable only for the "workshop/challenge dancer." The whole point I am trying to make is that a caller must use discretion in the selection of material he uses.

We hear the argument that we are losing dancers because there is too much new material and they can't keep up. I think we need to look at the dancers we lose; are they the ones who come regularly? In most cases, no, it is the dancer with very irregular attendance! I'm not saying that we should ignore them, because we need them too. What we need to do is ask ourselves why they don't attend regularly. Probably the biggest reason they don't come very often is because they are not having *fun*. Club leaders and callers must work to make people want to come. They must work to make square dancing fun and interesting for everyone in their club. We can't go happily along thinking that square dancing is fun and that will take care of everything. Mixers, games, parties, special functions are all ways of adding something extra to a night of dancing. The caller must select his material to meet the needs of the group. What it all boils down to is that we can't take our fun for granted. I think there are *two* things that contribute much more to the demise of dancers than new figures—club leaders and callers who insist on ten, twelve, fifteen lessons as being adequate *and* an instructor not showing a figure from "all positions."

To stifle new figures would be like sticking our head in the sand and saying that the car manufacturers will never change the style of their products (we'd still be driving Model T's). All one has to do is look back ten years and count the good club level basics in use today that did not exist then to see that we must continue to explore for new things—"nothing stands still anymore." Callers must use judgment in the choice of new material and *dancers have an obligation to let a caller know if they like or dislike a new figure.* We often hear complaints about dancers cutting up in a square, etc. The reason is probably because they are looking for something different or are bored. It seems that we stand a greater risk of losing our three and four year dancers for lack of variety than our new dancers for no variety.

SQUARE DANCE VACATIONS 1973



DESPITE THE FACT that thousands of enthusiastic square dancers have "discovered" the pleasures of a square dance vacation, there will be many thousands this year who will be finding out for themselves for the first time what personal enjoyment lies in one of these weekend or week-long square dance *happenings*. At one time in the early days of square dancing there were only a few of these institutes and their emphasis was on caller-training. In the early 1950's it became apparent that not only callers, but dancers as well, would enjoy the fun of spending a few days or a week with other square dancers under ideal conditions. Today's vacation institutes are located in some of the world's most picturesque locations: A resort area in the Canadian Rockies, beside a lake in Michigan, tucked in among the pines on the white sandy beach near Carmel, California, etc. The emphasis on these get togethers is fun and friendship with evening party dances, daytime workshops, after parties, good food and most frequently outstanding housing accommodations. Topnotch callers and teachers from all over the world of square dancing add to the attraction. If you haven't experienced the fun of a square dance vacation, look over this list of more than 60 institutes scheduled for 1973. If some sound just right for you, why not send for a brochure and additional information. You'll be glad that you did.

Apr. 27-29—Spring Fling, La Crosse, Wis. Contact Jim and Mary Boots, 2885 So. 31st St., La Crosse, Wis. 54601. Phone (608) 788-6453

Apr. 27-29—Weekend, Illinois Beach Lodge, Zion, Ill. Write S. Sekulich, 3940 N. Nordica Ave., Chicago, Illinois 60634

Apr. 27-Nov. 2—16 Weekends. Chula Vista, Wisconsin Dells, Wis. Contact Earl Sherrill, 1018 Bellwood Ave., Bellwood, Ill. 60104. Ph. (213) 544-3458 or Vera Kaminski, Chula Vista Resort, Wisconsin Dells, Wis. 53965. Ph. (608) 254-8366

Apr. 28-May 6—Fontana Village Swap Shop. Write Fontana Village Resort, Fontana Dam, N.C. 28733

May 6-13—Rebel Roundup, Fontana Village. Write Fontana Village Resort, Fontana Dam, N.C. 28733

May 11-13; May 18-20; May 25-27—Three Weekends. May 27-June 16—Three full weeks. Fun Valley Square Dance Resort, South Fork, Colo. To May 1st write Mack and Jean Henson at 2050 Elmwood, Abilene, Texas 79605. May 1 to Oct. 31 write Fun Valley, South Fork, Colo. 81154

May 18-20—Spring Fling, Pokagon State Park, Angola, Ind. Write Bill Peterson, 30230 Oakview, Livonia, Mich. 48154

May 19-Sept. 21—Vallecito Resort. For reservations write "H" and Loene Nelson, Rte. 1, Bayfield, Colo. 81122 or phone (308) 884-2631

May 20-27—Accent on Rounds, Fontana Village. Write Fontana Village Resort, Fontana Dam, N.C. 28733

May 25-28—Memorial Day Weekend, Association Island, Henderson Harbor, N.Y. Write Betty Lou and Paul Lawrence, 319 DeForest Rd., Syracuse, N.Y. 13214

May 26-June 3—Fun Valley Festival, Write Fontana Village Resort, Fontana Dam, N.C. 28733

May 26-Sept. 1—Lionshead Square Dance and Trout Ranch. Write Buck Jones, West Yellowstone, Montana 59758

May 31-June 2—Tennessee Square Up, Gatlinburg, Tenn. Write Curt and Dale Payne, 101 Vernon Road, Oak Ridge, Tenn. 37830

June 1-3—June Weekend, Turkey Run Park, Marshall, Ind. Write Max Forsyth, 3201 East Tulip Dr., Indianapolis, Ind. 46227

June 3-Oct. 13—11 Weeks, Kirkwood Lodge, Osage Beach, Mo. Contact Pat and Joyce Munn, 2951 Catalpa St., Newport Beach, Ca. 92660 or Osage Beach, Mo. 65066

June 10-Aug. 31—12 Weeks, Rainbow Lake Lodge Square Dance Center. Write or phone direct, Brevard, N.C. 28712, or phone (704) 862-4443

June 15-17—Holiday Ranch Weekend, Innisfail, Alberta. Contact Jim Hopkins, P.O. Box 206, Innisfail, Alberta, Canada

June 17-23—Alberta S/D Institute, Banff, Alberta. Write W. W. Jestin, Delburne, Alberta, Canada

June 22-24—31 Squares Weekend, Scott's Oquaga Lake House, Deposit, N.Y. Write Grant and Shirley Johnson, 136 Seeley Ave., Syracuse, N.Y. 13205. Phone (315) 469-6432

July 1-6—Square and Round Dance Vacation, The Hayloft, 15320 - 35th Avenue West, Alderwood Manor, Washington 98036. Phone 743-2289

July 6-7—Pikes Peak or Bust Weekend, Colorado Springs, Colo. Contact Ruth Staeben, P.O. Box 446, Palmer Lake, Colo. 80133 or Sharon Golden, P.O. Box 2280, Hot Springs, Ark. 71901

July 6-7—Summer Jamboree, Luxembourg City, Luxembourg. Until June 10 write Mrs. Karon Letcher, 36 CSG, CMR Box 601, APO New York, N.Y. 09132

July 6-8—Shin Dig, Di Lido Hotel, Miami Beach, Fla. Contact The Square Dancers, Dot Schmidt, 200 N.E. 169th St., No. Miami Beach, Fla. 33162

July 15-19—4th Annual Callers College, Dance Ranch, Estes Park, Colo. Write Frank Lane, P.O. Box 1382, Estes Park, Colo. 80517

July 15-20—Callers College, Promenade Hall. Rich and Marva Shaver, 6336 Cleveland St., Merrillville, Ind. 46410

July 15-Aug. 11—4 Separate Weeks. Rocky Mt. Square Dance Camp at Lookout Mountain, Colo. Write Paul J. Kermiet, Rte. #5, Golden, Colo. 84041

July 20-22—Shades Campers Weekend, Waveland, Ind. Write Max Forsyth, 3201 E. Tulip Dr., Indianapolis, Ind. 46227

July 20-22—Holiday Ranch Weekend, Innisfail, Alberta. Contact Jim Hopkins, P.O. Box 206, Innisfail, Alberta, Canada

July 22-26—Callers College, Dance Ranch, Estes Park, Colo. Write Frank Lane, P.O. Box 1382, Estes Park, Colo. 80517

July 22-27—Sets in Order Asilomar Vacation Institute. Special Callers Course. Write The Sets in Order American Square Dance Society, 462 N. Robertson Blvd., Los Angeles, Ca. 90048

July 22-27—Callers College, Hot Springs, Ark. Write Sharon Golden, P.O. Box 2280, Hot Springs, Ark. 71901

July 26-29—Square Dance Camporee, Fairgrounds, Bloomsburg, Pa. Contact Lin and Barbra Doughty, 213 Elkins Rd., Cherry Hill, N.J. 08034. Phone (609) 667-2308

July 27-29—Shades Park Campers Weekend, Waveland, Ind. Write Max Forsyth, 3201 E. Tulip Dr., Indianapolis, Ind. 46227

Aug. 5-10—Callers College, Promenade Hall. Rich and Marva Shaver, 6336 Cleveland St., Merrillville, Ind. 46410

Aug. 6-11—B. C. Square Dance Jamboree, Penticton, B.C. Write Box 66, Penticton, B.C., Canada

Aug. 10-12—Squaw Valley Weekend, Squaw Valley, Ca. Write Nita Page, 31855 Veril Way, Hayward, Ca. 94544

Aug. 10-12—Holiday Ranch Weekend, Innisfail, Alberta. Contact Jim Hopkins, P.O. Box 206, Innisfail, Alberta, Canada

Aug. 10-12—Trailer & Camping Weekend, Coldwater, Mich. Write Bill Peterson, 30230 Oakview, Livonia, Michigan 48154

Aug. 12-17—Callers College, Hot Springs, Ark. Write Sharon Golden, P.O. Box 2280, Hot Springs, Ark. 71901

Aug. 13-18—Squaw Valley Week, Squaw Valley, Ca. Write Nita Page, 31855 Veril Way, Hayward, Ca. 94544

Aug. 19-23—Callers School, East Hill Farm, Troy, N.H. Write Earl Johnston, Box 2223, Vernon, Conn. 06086 or Al Brundage, 83 Michael Rd., Stamford, Conn. 06903

Aug. 19-24—Callers College, Hot Springs, Ark. Write Sharon Golden, P.O. Box 2280, Hot Springs, Ark. 71901

Aug. 19-24—Dance Week at Estes Park, Colo. Write Bill Peterson, 30230 Oakview, Livonia, Michigan 48154

Aug. 19-Sept. 29—6 Weeks, Fun Valley S/D Resort, South Fork, Colo. Write Mack and Jean Henson, 2050 Elmwood, Abilene, Texas 79605, to May 1st. After May 1st write Fun Valley, South Fork, Colorado 81154

Aug. 26-30—Callers School, East Hill Farm, Troy, N.H. Write Earl Johnston, P.O. Box 2223, Vernon, Conn. 06086 or Al Brundage, 83 Michael Rd., Stamford, Conn. 06903

Aug. 26-31—Fun Valley, South Fork, Colo. Write Mack and Jean Henson, Nov. 1 to May 1 at 2050 Elmwood, Abilene, Texas 79605 or May 1 to Nov. 1 at Fun Valley, South Fork, Colo. 81154; Sharon Golden, P.O. Box 2280, Hot Springs, Ark. 71901

Aug. 31-Sept. 3—Labor Day Weekend, Turkey Run Park, Marshall, Ind. Write Max Forsyth, 3201 E. Tulip Dr., Indianapolis, Ind. 46227

Sept. 1-3—Labor Day Weekend, Dance Ranch, Estes Park, Colo. Write Frank Lane, P.O. Box 1382, Estes Park, Colo. 80517

Sept. 1-9—Fontana Village Fun Festival, Fontana Village Resort, Fontana Dam, N.C. 28733

Sept. 7-9—Holiday Ranch Weekend, Innisfail, Alberta. Contact Jim Hopkins, P.O. Box 206, Innisfail, Alberta, Canada

Sept. 14-16—Dream Inn Vacation, Dream Inn Convention Center, Santa Cruz, Ca. Write Dick Houlton, 1201 West Park St., Stockton, Ca. 95203

Sept. 16-23—Accent on Rounds, Fontana Village. Write Fontana Village Resort, Fontana Dam, N.C. 28733

Sept. 17-23—First Caribbean Roundup, San Juan, Puerto Rico. Write Square Dancing Federation of P.R., Box 517, Areuba, Puerto Rico 00612

Sept. 20-22—Gatlinburg Hoedown, Gatlinburg, Tenn. Contact Curt and Dale Payne, 101 Vernon Road, Oak Ridge, Tenn. 37830

Sept. 22-30—Fontana Village Swap Shop. Write Fontana Village Resort, Fontana Dam, N.C. 28733

Sept. 28-30—Beach Ball, Monticello, Ind. Write Dick Han, 513 South Bluff St., Monticello, Ind. 47960

Sept. 30-Oct. 7—Fontana Village Fall Jubilee. Write Fontana Village Resort, Fontana Dam, N.C. 28733

Oct. 26-27—Autumn Promenade, Gatlinburg, Tenn. Write Curt and Dale Payne, 101 Vernon Road, Oak Ridge, Tenn. 37830

Oct. 26-28—SquarEsta, Vandenberg Inn. Santa Maria, Ca. Write Marie Steinberg, 6559 Coldwater Canyon Blvd., North Hollywood, Ca. 91606. Phone (213) 763-5973

Nov. 2-4—Potawatomi Pow Wow, Pokagon State Park, Angola, Ind. Write Bill Peterson, 30230 Oakview, Livonia, Mich. 48154

Nov. 16-18—Park Place Promenade, Park Place Motor Inn, Traverse City, Mich. Write Dick Kenyon, 598, Mayfield Dr., Lansing, Mich. 48906

Nov. 23-25—Thanksgiving Weekend, Sparks Nugget Hotel, Reno-Sparks, Nevada. Write Dick Houlton, 1201 West Park St., Stockton, Ca. 95203

Nov. 23-25—MaNaCo Holiday, Holiday Inn, Findlay, Ohio

A History of Square Dancing

By Ralph Page
Keene, New Hampshire



Direct Ancestors *(Part IV)*

The reproduction of dance cards in last month's series gave us an indication of the programs in use at balls during the 1860's. This month Author Ralph Page continues with some of the actual dances in vogue. The names of the various figures are in French, followed by the English translation.

What was that first "set" like? Compared to present day square dances, it may not seem too interesting. Compared to the dances done in a square formation of the previous century, it was indeed an eye-opener. The calls were French. Why not? It was a French dance done in Paris! Thanks to Prof. Hugh Thurston, of Vancouver, B.C., here they are (with a translation from Zorn's "Grammar of the Art of Dancing").

LE PANTALON

1. Chaîne Anglaise—Right and left over and back

2. Balancez a vos dames—Balance partners (in those days, a rocking step to the right, then to the left)

3. Tour de Main—Partners join both hands and walk in a small circle around to place

4. Chaîne des dames—Ladies chain over and back

5. Demi Queue du chat—Half promenade across the set

6. Demi chaîne Anglaise—Half right and left back to place

The same to be repeated by the two side couples

L'ETE

1. En avant deux de vis-à-vis—First gentleman and opposite lady advance and retire

2. En arriere—The same two cross and change places, passing from the right to the right

3. Chassez et dechassez—The same two go off each on the right side and immediately return on the left

4. Traversez—The same two recrossing, regain their places. The gentleman then sets to his partner, and his partner to him (see Pantalon, No. 2)

5. Chassez et rechassez—Same as in part three

6. Retraversez—Same as in part four

7. Balance a vos dames—Each couple takes both hands and turns around in their places; in regaining which, they leave go of hands

8. Tour de main—Both couples join hands with partners and walk in a small circle around to place

The same to be repeated by the six others. Frequently this whole figure was repeated from the beginning

LE POULE

1. Les deux de vis-à-vis, main droit et main gauche—Couples one and three cross over without turning partners, all giving right hand to opposite in passing. In returning, all give left hands to opposites and pass, retaining left hands, and give right hands to partners, forming a circle in the center of the set (ladies' hands being crossed and the gentlemen's apart)

2. Balancez quatre sans vous quitter la main—The two couples balance in place

3. Demi Queue du chat—Same two couples

promenade across the set, turning to face center in opposite couple's place

4. En avant deux de vis-à-vis—The two couples walk toward opposite couple

Dos-à-dos—Same two couples dos-a-dos with opposite

6. En avant quatre—The same couples retire to place

7. Demi chaîne Anglaise—The two head couples return to place with what is now known as a "right and left thru"

The same to be repeated by the other couples in turn

LA TRENIS

1. Chaîne des dames—Head two ladies chain over and back

2. Balancez a vos dames—As in Le Pantalon

3. Tour de main—As in Le Pantalon

4. Un cavalier et dame en avant et en arrière—Couple one walk forward and back

5. Idem en avant—Gentleman one and partner walk again, leaving lady one beside opposite lady. Gentleman one returns to place

6. Traverse-Croise a Trois—The two ladies cross over to opposite place while gentleman one crosses over between them. The two ladies and the two gentlemen are now face to face

7. The two ladies chassez-croise, while the gentlemen figuré devant, and all come to their place as in five

8. The first lady goes to the left of the gentleman opposite, makes a single balance to her own partner and finishes with a Tour de main with him.

The same to be repeated by the six others

La Trenis was named for a famous dancer, Trenitz, who is said to have originated it in the year 1800. It is not found in any works prior to that time and it was soon omitted in most places, to be replaced by one known as Les Trois Crochets or The Three Hooks. It was danced in so many places and became so popular that dancing masters felt obliged to teach it. Here is its description according to Zorn:

1. Un couple en avant et en arrière—Couple one walk forward to center of the set and return to place

2. Les Trois Crochets—Lady one walk in a circle around her partner and returns to place, while gentleman one does a two-hand turn with the opposite lady in the center of the set, after which they remain in the center of the set facing partners (circle is sometimes danced without joining hands)

3. Balancez-chasse — Two head couples chasse four steps to the right, then to place with four steps

4. Tour de main à vos places—Two head couples turn partner by the right hand into original places

The same to be repeated by the others in turn

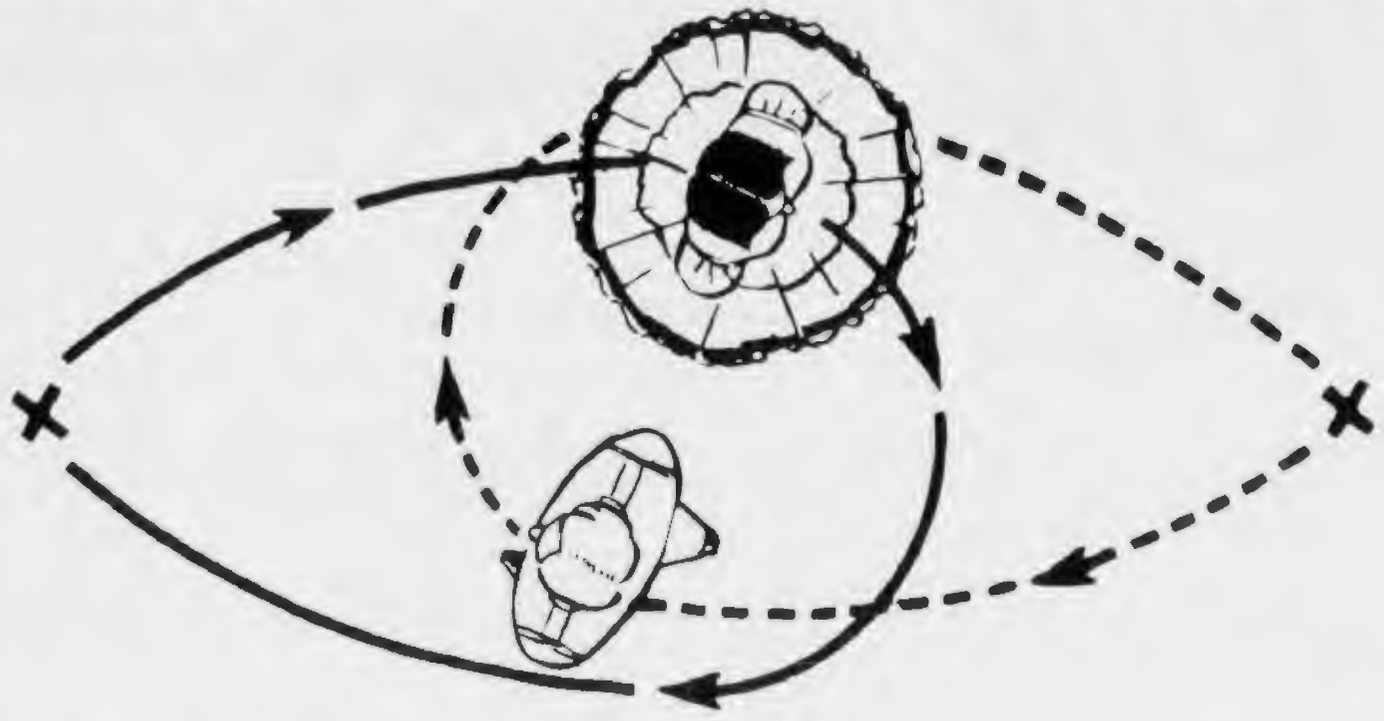
The music for the early quadrilles was seldom original — written especially for the dance. It was some ten or fifteen years before that came about. Operatic and popular tunes of the day were strung together, and even the works of great composers were not beyond being made use of to dance quadrilles. The clever "Bologna Quadrilles" on themes from Rossini's "Stabat Mater", which were published shortly after the appearance of that work, is an example. The plates of these quadrilles were destroyed on the publishers learning the source from which the author (popularly supposed to be J. W. Davison) had obtained the melodies. Hans von Bulow wrote a set of quadrilles on airs from Berlioz' "Benevenuto Cellini" and the quadrilles of Musard are almost the only exception; they may even lay claim to some recognition as graceful, original musical compositions.

Steadily and surely alterations creep into every dance form. The quadrilles were no exception. The steps and figures of the early ones were simply too difficult for any but professional dancers to master easily. In the "L'ETE" figure, it was absolutely necessary for the ladies to hold out their skirts with hands in the exact position taught by the dancing master, point the toe and chasse across from side to side, each figure in its turn being danced with the same careful attention to regulation steps. All of this required more room than could usually be found in most ballrooms of that day. The balance in a circle of the third figure—LA POULE—soon became a "balance in a line" figure. An improvement? Perhaps. It is a matter of individual opinion.

In this country the dance soon became known as the "French Quadrille" or the "Plain Quadrille." The sequence of figures was fixed and therefore memorized. They increased in popularity, at least in the cities, despite the

(Please turn to page 59)

DO THIS
and You'll be a Smoother Dancer

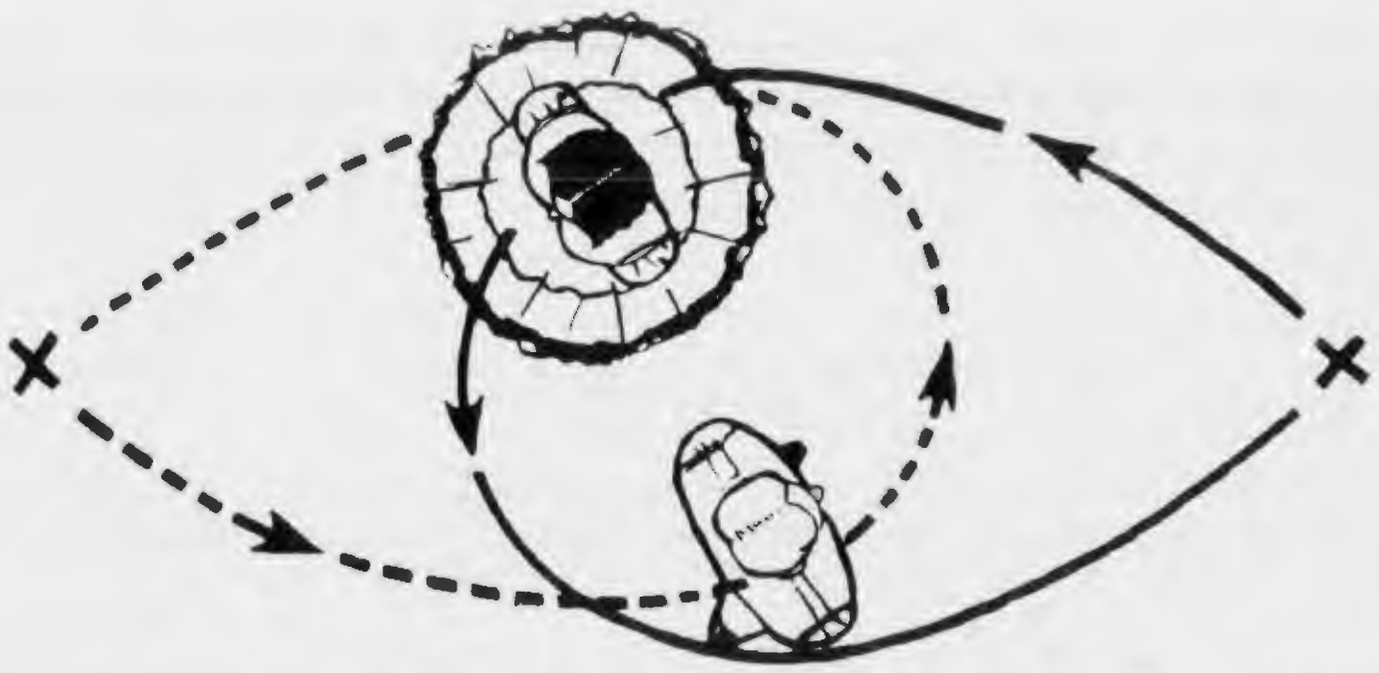


NUMBER 6

ALL AROUND YOUR LEFT HAND LADY

This is the first part of a two-part movement. While the men move forward and around their corner in a clockwise direction, the ladies, having faced their corner, move forward in a clockwise loop around the corner. The man and lady make a continuous clockwise loop moving forward and around each other while keeping right shoulders adjacent. COUNT: 8 steps will allow comfortable timing.

SEE SAW YOUR PRETTY LITTLE TAW



In the second part of the two-part action, men move forward and around partner in a counterclockwise loop. At the same time the ladies, having faced their partner, will make a counterclockwise loop around him with left shoulders almost touching. All return to their home position to follow the next call. The man and the lady make a continuous counterclockwise loop moving forward and around each other while keeping left shoulders adjacent. COUNT: Figure 8 steps as being very comfortable.

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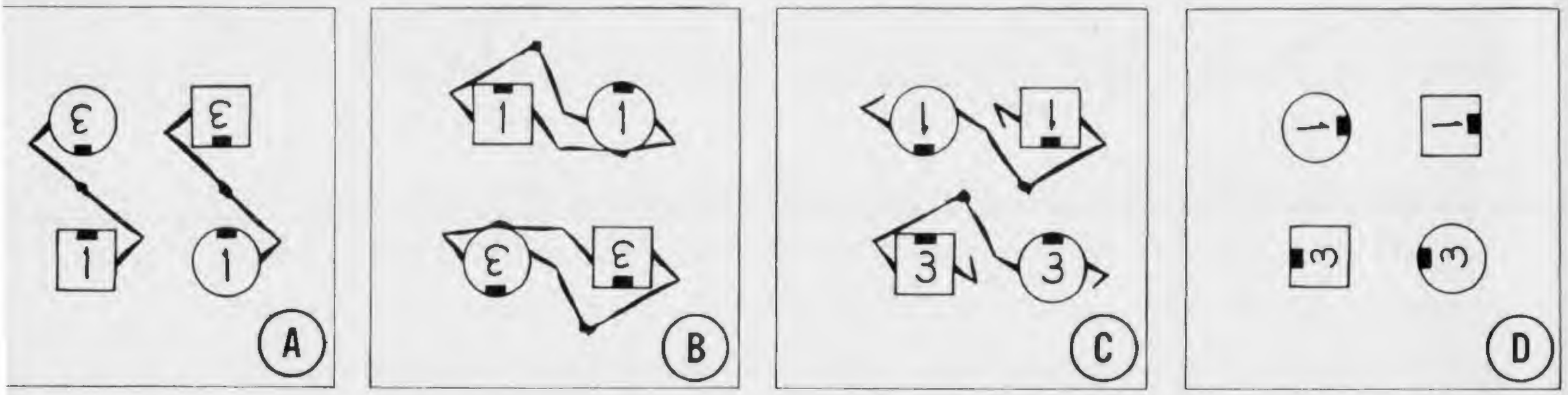
TAKE A GOOD LOOK

a feature for dancers



JOE BARBARA

Barbara and Joe discuss an easy one this month —Right and Left Roll



BARBARA: In looking back over this column for a year or so we notice that there is a pretty good balance of easy and difficult material. In our opinion this is good because while we like variety, we don't depend entirely on new movements and sometimes an old and familiar movement with a new *twist* can be fun.

JOE: Not long ago we ran into Right and Left Roll and, just as the name implies, it turned out to be a simple extension of a right and left thru, so that with only a word or two of caution from our caller, we were "off and running" with no difficulty.

BARBARA: Basically, all that is involved is a right and left thru followed by an independent quarter left face turn.

JOE: That's right. Taking it step by step, it starts with two facing couples (A) who give right hands to each other and pull by. Giving a left to their partner (B) they do a courtesy turn and just as the courtesy turn is nearing completion (C), the man releases his right hand from the small of his partner's back. Then he releases his left hand and the man and lady each do an independent left face turn so that the man is standing directly in front of his partner (D).

BARBARA: As we said in the beginning, this is an easy one but the men have to remember to disengage that right hand in plenty of time before the independent left face quarter turn. Both dancers need to keep in mind that the courtesy turn must be completed and the couples facing each other prior to the independent turn (roll) or the result could lead to a situation where the dancers will end at an angle and out of position.

JOE: Just in case you caller-types would like to give it a trial you'll find examples on page 43 of the Workshop section.

Barbara and Joe appreciate the many suggestions for movements to be featured in Take A Good Look. Although it may not be possible to use all of these, your interest is welcome. Primarily, Barbara and Joe are looking for those movements that have symmetry, are smooth and danceable, and that are being done in a number of areas. They appreciate suggestions on movements that may have a trouble spot which can be clarified through their conversations and the diagrams. Often Barbara and Joe have been introduced to a movement one time and never hear of it again. For this reason they try not to use calls "hot off the press" but wait until they have been proven.

The Dancers Walkthru

PARLIAMENTARY LAW NEED NOT BE STODGY— PART VI

By John and Lorraine Melrose

THIS MONTH WE WIND UP our look at parliamentary procedure, particularly as it might apply to square dance club or association meetings, by covering some miscellaneous questions. These topics may be ones you'll find yourself faced with sometime as you stand behind a gavel or rise from the floor to make a point.

Question: What should be done in a meeting when a subject is getting out of hand and seems to be splitting the group? The president could say that he will appoint a committee to look into the matter and to report at the next meeting, if there are no objections. In making such an appointment, the president should see that the committee represents both sides of the matter. Or, a member from the floor could move to table the motion, refer it to a committee, postpone definitely or postpone indefinitely (the latter motion will act to kill the whole idea).

Question: What do you do if you pass an order of business or motion at a meeting and later find that the motion is wrong or that the action should not be carried out? If this is discovered at the same meeting, someone who voted on the prevailing side (whether it is yes or no) must move that the item be reconsidered. This permits the body to correct an erroneous, hasty or ill-advised action or to take into account added information or a situation which may have changed since the taking of the vote. This generally must be done within the limits of the meeting and allows the original matter to be debated again and voted upon.

Question: Can more than one person have the floor at a given time? When two or more persons rise to claim the floor at about the same time, the member who, in the Chair's judgment, first rose and addressed the Chair, is entitled to be recognized. A speaker may be interrupted for a question on a point of order, question of privilege, point of no quorum or call for the orders of the day without his consent.

Question: Are there other books than *Robert's* on parliamentary law? Yes, a number. One is *Demeter's Manual of Parliamentary and Procedure*. Another is *Gleason's Parliamentary Digest* recommended for the beginner or for quick reference. In addition, organizations such as The League of Women Voters publish short reference guides on parliamentary law.

• • •

Our thanks to John and Lorraine Melrose for the time and research put into this project. Any square dancer wishing additional information about parliamentary procedure may contact the Melroses direct at 25 Alegra Court, Walnut Creek, California 94598.

WORDS OF THANKS

By Peg Carr, Co-editor of The Call-Endar

We thank you for
Smiles that brighten the dancers faces
Quickness of movement to fill empty places
Unselfish leadership by committees extended
Applause to thank you when the tip has ended
Refreshments that add to the dancers pleasure
Extra warm friendships we never can measure.
Dancing with visitors who come to our hall
Attention given when learning a call
New dancers who may need a kind guiding hand
Callers with patience 'til we understand
Invitations to dance with you
Nice things dancers say and do
Graciousness to see us through.

The WALKTHRU

REACHING OUT FOR IDEAS

So YOU'VE BEEN APPOINTED Refreshment Chairman, Special Events Chairman, or some other such position in your club! Probably your first reaction is to look around with a dazed expression, wondering where to start and with the realization of the awesome fact that you are in charge. The rest of the folks on your particular committee will be looking to you for suggestions and ideas. Where do you go and what do you do to find these ideas and suggestions?

If you're the creative type and your mind is full of any number of original schemes and plans you've got it made. But suppose you are unable to come up with any ideas—what then?

Of course, you talk to others who have been in your present position, seeking advice and help. You try to remember what other clubs have done in the past that could be used. You read all the square dance publications available. But still you are not satisfied—there must be something new, something a little different, some place where you can get a glimmer of an idea that might be put into practice.

One of the often forgotten sources for information is the public library. You can find material on almost any subject on the library shelves and the local librarian is always ready to aid in locating books and magazines which might be of help.

Check with the service clubs in your area (Rotary, Kiwanis, Elks Lodge, American Legion, etc.) for ideas that they have used for refreshments and special parties. And church organizations and Girl Scouts, etc., are often in a position to offer suggeseions.

Although the information you may uncover will not be directly related to square dancing, there is a good chance that it can easily be adapted to fit your particular situation and needs. Just a germ of an idea can be developed and expanded until it becomes the very thing that meets your requirements.

If you are looking for something different, something out of the ordinary that has not been done in your club, try *reaching out* to other areas not related to the square dance activity. You may come up with an idea that will earn you the reputation as the "best chairman" your club has ever had. *You could also be reappointed for a second term!*

SOLVING THE BABY SITTING PROBLEM

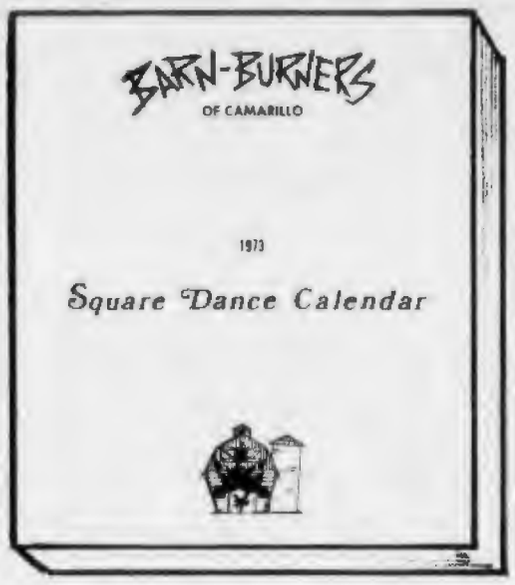
LIKE EVERYTHING ELSE in today's world, the cost of hiring a baby sitter has increased to the point where young married couples with families are being forced to forego most of their recreational pleasures, including square dancing. Paying a baby sitter's fee over and above the cost of the activity itself can become too much of a burden on the already strained family budget.

Some couples have partially solved the problem by "sitting" for non-dancing friends or neighbors in exchange for their services on the square dance night. Another plan in use is that of sharing the baby sitter. Two or three couples get together, gather up their offspring and leave them at the home of one couple, where the sitter takes charge of the youngsters and the parents are free to enjoy their club dance.

In the case of club dances held in schools, church facilities or halls where a separate room is available, one sitter is engaged to watch over the children and the fee is then shared by all of the parents utilizing the service. There is an added advantage in that the parents are near at hand to take over in the case of an emergency.

We have also heard of dancers and callers who have purchased campers or motor homes in lieu of the family automobile. They are able to take the children to the dance, leave them in the camper or coach where they have television available or can do their school homework in private and quiet surroundings and are also able to retire to their own bed when the time arrives.

Ideas and suggestions such as these are important for the simple reason that the young married people are needed in the square dance activity. It is the young who will perpetuate square dancing.



KEEPING TRACK OF SQUARE DANCE TIME

Here are two ideas for square dance calendars to be used as ready reminders of dances.

THE FIRST IS PUT OUT by the Barn-Burners of of Camarillo, California, and is designed primarily for the club's members. 4¼" x 5¼" in size, it lists the club name, location and regular meeting nights on the first page. This is followed by the entire schedule of callers for 1973. Each following two pages is a monthly

AUGUST **1973**

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1	2	3	4
5	6	7	8	9	10 Clyde Drivers	11
12	13	14	15	16	17	18
19	20	21	22	23	24 Chester Miller	25
26	27	28	29	30	31	

calendar with ample box space under each date for a person to write in reminders to himself. The club dances, on every 2nd and 4th Friday, are printed into each monthly calendar with the name of the guest caller appearing that night. At the end of the booklet several pages are left blank for notes. Advertisements from five local establishments are listed on the back cover which undoubtedly covered production costs.

The second idea was featured in *Around the Squares,* bi-monthly publication of the Okanagan Square Dance Association in British Columbia. They have used the last page of their 8½" x 11" mimeographed newsletter as a dance calendar for events in the area during a two-month period. They suggest that the page be removed from the newssheet and hung up for ready reference as to what is happening, where and when.

It never hurts the attendance at dances to

HANG ME UP FOR READY REFERENCE

- - -DECEMBER DANCE CALENDAR - - -

Dec. 2	George Fyall Peach City Promenaders Legion Hall - Penticton		Kelly Mallach Jagon Wheelers Winfield Com. Hall
Dec. 9	Bill Dyck Westsyde Squares Westbank Com. Hall	No Dance Saints - Penticton	To Be Announced Canoe Squares Salmon Arm
Dec. 16	Vic Greves Wheels 'n' Strs Legion Hall - Penticton		No Dance Winfield Twirlers
	o O o		
	- - - SUNDAY - DECEMBER 31st - - -		
	John Molter Frontier Twirlers Oliver Com. Hall	New Years Ev. Party Westsyde Squares	Bill Dyck Starducters IOOF Hall - Vernon
	o O o		
- 1973	JANUARY DANCE CALENDAR		
Jan. 6	John Hutchinson Peach City Promenaders Legion Hall - Penticton		[illegible] Jagon Wheelers
Jan. 13	Ray Fredrickson Westsyde Squares Westbank Com. Hall	No Dance Saints - Penticton	To Be Announced Canoe Squares Salmon Arm
Jan. 20	Kelly Mallach Wheel 'n' Strs Legion Hall - Penticton		John Hutchinson Winfield Twirlers Winfield Com. Hall
Jan. 27	Dennis Dixon Frontier Twirlers Oliver Com. Hall		Bill Dyck Starducters West Vernon School
Jan. 28	O.S.D.A. - D.C.T.A. Meeting 1:30 P.M. Workshop 3:00 P.M. Winfield Com. Hall - Hosts - Kelowna Jagon Wheelers		

Printed by the Penticton Training Centre

get the word out and keep it easily available to remind folks when it's time to square your sets!

BADGE OF THE MONTH



Combining two well-known symbols of square dancing with the outline of their state, the Gold-N-Silver Squares of Knoxville, Tennessee, have designed an artistic and attractive badge.

Appropriate to the club title, the two linked squares are depicted in gold and silver. The silhouettes of the dancers, familiar to all readers of SQUARE DANCING, are centered in black. The individual club member's name is added along the southern border of the state.

SQUARE DANCE DIARY by a square dancer



Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

TAX TIME

"...LET'S SEE, WE TOOK HENRY AND CAROL OUT AFTER THE DANCE LAST OCTOBER 17, THAT'S 73¢..."

"IT'S LIKE THIS AT TAX TIME EVERY YEAR...NO ONE IS TALKING TO ANYONE ELSE..."



We invite you to send in your suggestion for a scene in the Square Dance Diary.

ROUNDANCER MODULE

IS EVERYBODY HAPPY?

By Evelyn Scott, Prince George, B.C.
Reprinted from Canadian Dancers News
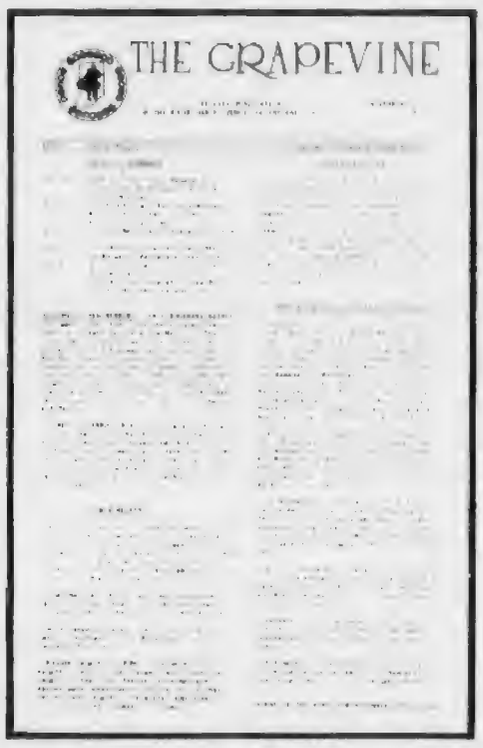
ON READING ROUND DANCE REVIEWS in several recent dance publications we are struck with the frequency of the words "International," "Ballroom," "English," "Contemporary," etc., used to describe movements in current round dance routines and we wonder just where this will lead us.

We were first attracted to round dancing because we found it told us exactly what to do and when to do it—no improvisation, no guessing. We also liked the complete absence of the competitive aspect which is so strong in ballroom dancing. Using the basic steps we learned in round dancing, we were not only able to enjoy a night's square dance to the full, we were able to acquit ourselves reasonably well at "social" dancing.

In the beginning, many square dancers balked at having their evening cut into by this round dancing. But gradually more and more people discovered that they were growing to like the change of pace it offered. As round dancing gained in popularity, clubs were formed where only round dances were taught and programmed. With more time devoted to teaching and learning new rounds, a need for more difficult and challenging routines developed. Combinations of basic steps were used, and syncopation and breaks in standard rhythm patterns offered more variety. Choreographers tried to invent special "gimmicks." However, there are only so many "gimmicks" and combinations you can use so they had to tap other sources for steps and movements to make their dances unique enough to appeal to a more and more fastidious clientele. What richer field than ballroom dancing?

Round dancing has drawn from so many areas to become what it is today—the folk dance, the Latins, and, of course, the ballroom. We like to think it is a melding of the best of all types of couple dancing. We would not be happy, however, if one of them became predominant, causing this delightful form of dancing to lose its individuality and character. We believe this is happening and that ballroom dancing is exerting an ever-growing influence on round dancing.

If all round dance teachers were familiar with and capable of teaching International Ballroom steps *and* if the majority of dancers were eager to learn them and have them incorporated into round dance basics, we would applaud even though, perhaps, it is not quite what *we* wanted. But, unfortunately, just the opposite is the case in many instances. Even a teacher with an excellent background of ballroom dancing will not always achieve good re-



Publication in the Round

The Grapevine is the official publication of the Round Dance Council of Indiana. Sally Murphy is editor of this comparatively small, mimeographed newsletter, but its average six pages is filled with dates and news of round dance affairs and specials, organization notes, lists of rounds taught during the month, and the cues for the Round of the Month. Once a year, in the December issue, results of a poll for the Top Ten square dancers rounds and round dancers rounds are published.

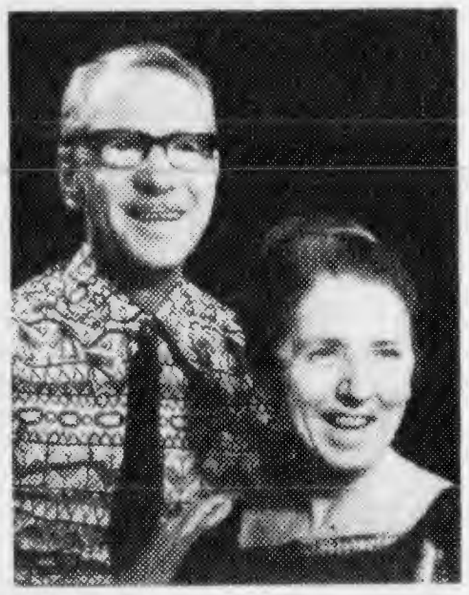
sults because many round dancers tried ballroom dancing first and did not like it. Watch a floor of dancers doing one of the new routines using International steps and you will often see as many variations as there are couples. This does not necessarily reflect adversely on the teacher. Many dancers simply cannot cope with these more difficult demands.

To solve this problem, round dance clubs are divided into a multitude of levels: basic, fun, square dance, round of the month, intermediate, advanced, challenge. Round dancers have become very level-conscious. Basic, fun, square dance, and round of the month club members are timid about visiting or attending any group above their level while intermediate, advanced and challenge club dancers (and regrettably, in some cases, their teachers) speak with scorn and contempt about the lower levels. And we worry because round dancing is not getting a warmer reception from the average square dancer!

It is said we can't see the forest for the trees. Perhaps we do not realize just how greatly round dancing is being influenced by the ballroom movement. Let us illustrate. A few years ago we would never have found a "fishtail" or a "spin turn" in anything but a more difficult round dance, yet today they are accepted in rounds of the month. A few years ago, any advertisement for competition in our activity would have been turned down by our leading magazines as out of character, but en-

(Please turn to page 61)

PAGING THE ROUND DANCERS



Charlie and Nina Ward,
Toronto, Ontario, Canada

AFTER HAVING MET AT A COLLEGE DANCE where they danced up a storm, Charlie and Nina Ward were later married, produced four sons and gave a fair amount of their lives to church and community with scarcely any dancing at all.

Twenty five years later, in 1960, a sequence of events seemed to conspire to plummet them into a dancing life. First, they were taught a Cha Cha basic at a house party, fooled with it a bit at home, became excited and *knew* that they would have to take some dancing lessons. Second, they witnessed an exhibition of the Quickstep. Third, Nina met Margery Vanstone at a "keep fit" class and fourth, the Vanstones cajoled the Wards into learning one square dance as part of a PTA program. While practicing the square dance the Vanstones demonstrated a round dance and Charlie and Nina have never looked back. Once introduced to round dancing, Charlie lost all interest in ballroom dancing.

The Wards began teaching rounds about five years ago. According to Charlie, Nina would gladly pay people to allow her to teach them to dance. To her, happiness is teaching three nights a week, at the three levels.

Charlie has served as treasurer for Toronto and District Square Dance Association and they have handled publicity for the group for several years. They would like to square dance better—Charlie and Nina do what they call "round dance level squares" and Charlie does a few singing calls, to the amusement of their competent square dancing friends. Recently they have been invited to conduct workshops on dancing technique. In this area they feel that they make their most useful contribution.

In spite of the fact that they have written a number of rounds (Moonlight and Roses, Canadian Quickstep, Adore, Blue Mood, Maria Elena, etc.) they feel that there are far too many routines written and fret at the pressure to keep up, even moderately, with the rest of the country. It is their belief that dancers lose the opportunity to really learn to dance because of this.

Charlie and Nina are enthusiastic about the participant aspect of round dancing. They truly believe that dancing is one of the loveliest of the arts and that round dancing has an important role to play in the American dancing scene. As dance history will continue to be written, round dancing will be credited with preserving, modifying, adapting and teaching the best of our dance heritage, in their opinion.

•Chapter twenty-five

Workshopping

By Bob Page, Hayward, California

THE TERM "WORKSHOP" HAS MEANT DIFFERENT THINGS to different people located in different areas around the square dance world. A *workshop*, in its simplest definition, is a *learning* period within the framework of the dance activity itself. In contrast, a club "party night" where no instruction is given, is *not* considered to be a workshop.

In one respect the beginner is pretty much in a state of workshopping until he has developed a square dance vocabulary and knowledge that will get him through an evening of square dancing without having to be taught any additional basic terminology. All areas do not have what they call "workshops," but whether the name is there or not, the fact is that the *workshop idea* does exist with square dancers everywhere. An entire evening of square dancing can be declared a "workshop night" or a portion of a regular club evening can be designated as a "workshop period."

The prime purpose of workshopping is to keep dancers abreast of what is being danced in the area and to serve as a "refresher" in the matters of styling and improving one's ability in the movements he has previously been taught. There are, basically, three types of workshops in the square dance picture. There may be variations of these three, but generally speaking, all workshops may be grouped into one of the following categories.

Workshopping to Catch Up

First of all, let's examine the point where the workshopping commences in the continuing training and development of a new square dancer. His first six months to a year in the activity is spent in a learner's class. Upon graduating, the next step for the dancer is to join a square dance club. When possible this would be a group dancing in an intermediate level with a certain amount of workshopping (review of material already learned plus the possible introduction of new material) included in the regular program. When possible the program should be aimed at the new dancers, with at least two tips per evening devoted to additional instruction in the form of workshop sessions. This would mean that the caller either teaches something new or reviews something the dancers have already been taught in order to increase their skills in dancing a particular basic.

During the workshop portion, great care should be taken in selecting the new material to be presented to the dancers. The very first consideration should be in selecting material that cannot be danced with calls the new dancers already know. Of equal importance is the fact that the movement to be workshopped should be compatible with existing movements being danced in the area.

Regardless of the type or level of the workshop, one very important thing is often overlooked by many callers. When workshopping a movement — whether it is one of the old "tried and true" variety or something brand spanking new, the caller should give the dancers the opportunity of dancing that particular movement or figure from every conceivable setup, position and sequence. It is not too difficult for a dancer to learn a pattern from one particular position or facing direction. However, when the movement is used from an "unusual" setup the dancer is apt to forget the "rule" of that particular movement and the square falls apart. So the caller's best admonition to himself is to *teach in depth.*

In workshopping there is an untold wealth of material to be used by simply looking at all possible variations. As an example: How many ways can Peel Off be done and from how many positions? If a caller spends the necessary time to organize his program for the workshop portion he will find that he does not have to depend on new terms and new movements. *Good* new movements are few and far between and certainly a new one cannot be taught every week with the hope of retention on the part of the dancer.

One other point should be emphasized regarding the club made up of newer dancers, where one or two workshop tips per evening are included. These tips should be used, not only for teaching new movements, but for increasing the dancer's ability. Therefore, workshopping can be a very important phase of the new dancer's experience, which can often make the difference in his becoming just an average dancer or an "excellent" dancer. By "excellent" reference is not to the number of movements a dancer can do, but *how well* he can dance each movement he knows. This is the time for the caller to make sure that each dancer understands the movement he is being taught, that he understands its "traffic pattern" and recognizes whether or not it flows smoothly. So that he will become a good *position* dancer, it is important that he knows how each movement starts and how it finishes. In today's choreography, *position* dancing is a *must!*

In the movement being taught, the dancer must be completely aware of how to get comfortably from point A to point B which, in this case, would be the completion of the movement. Of equal importance is the fact that the dancer knows where he is and which direction he faces when he reaches point B. To be more explicit, this means that when the dancer arrives at point B he must be facing properly and in the correct position to start the next figure. In many instances if the dancer is turned a quarter out of position it may be impossible for him to move into the next sequence of calls. So, in fact, a workshop session geared to newer dancers serves the prime purpose of clearing up any of the "rough edges" that may be hangovers from the learning period. This is also the occasion to emphasize *timing* to the newer dancer and its importance to him as he becomes a more accomplished dancer. *Timing*, remember, is the number of steps it takes a dancer to move comfortably through a basic, starting at point A until he reaches the completion of the movement at point B. If all of these factors are taken into consideration by the caller during the workshop period, then the dancer's ability will increase and he stands a good chance of becoming a smooth dancer, knowing how to adjust to the timing of contemporary square dancing.

An Entire Evening of Workshopping

There is another type of workshopping that is quite popular and equally successful. Existing clubs whose members have been dancing for a number of years

frequently devote an entire evening to workshopping. On these particular nights the caller may plan the program to bring out some variations on movements the members have been dancing. Or he may decide to devote the evening to teaching a new movement. If his goal is to present a new experimental movement, the caller should keep in mind his first consideration of selecting a promising movement that cannot be danced to already existing calls. Of course, with this experienced type of club membership he is in a position to use more difficult material.

Some clubs may decide to designate themselves as *workshop clubs*. Literally, they may call themselves the "A to Z Workshop" and their advertising may carry the statement, "Dance with the A to Z Workshop every second and fourth Tuesday." With this type of group the programming may be changed somewhat from the groups that introduce a single new experimental movement during the evening. The word "workshop" in this instance probably means that the club has members who expect two or three (usually new) movements or themes to be introduced during the meeting period. This does not imply that the movement must necessarily be difficult. The challenge comes while presenting dancing that can be created around a single simple movement. A caller can provide a fairly complex pattern while workshopping such a movement.

When introducing a relatively simple movement to a group of highly experienced dancers, the inclusion of other movements of a more complex nature will serve the double purpose of presenting material that is new and of maintaining the interest and challenging the ability of the dancers. In other words, the caller-engineer, when using a simple movement, adds to it by using unusual traffic patterns and builds into the workshop tip of known movements the new and perhaps not too difficult movement. This tends to create a fairly stimulating workshop dance, bringing in something new and yet by the use of familiar movements constructing a challenging figure that will keep the dancer on his toes during the entire phase of the program.

Third in the Workshop Family

Finally, there is the workshop for the most experienced dancer. This type of workshop is usually designed to be of a *closed* nature, bringing in dancers of equal experience and ability, thereby allowing the callers to "let out all the stops." Workshops in this category are also designed to fit a certain pattern. One caller, when planning for this type of workshop, may teach six or seven separate movements new to the group in one evening, using this particular method to create a sense of "challenge."

The same type of workshop may be planned differently by another caller. He may select a limited number of experimental movements, established basics or gimmicks, which he will work over thoroughly during the course of the workshop. In this instance he will inform the dancers that they won't necessarily have to retain the knowledge gained from this particular workshop. Instead the idea will be for the participants to enjoy it for this one particular evening. He cautions them that if he uses these movements again in the future he will again, at that time, instruct the dancers in their use. In planning this type of evening the caller will devote much care in selecting the material.

Which Plan is for You?

Since there are many different types and levels of workshops, the ideal situation would be for each dancer to find the type that best suited him. The very word "workshop" used on today's square dance program seems to have a certain

drawing power — perhaps snob appeal. The word "workshop" is used to describe many square dance functions strictly for the purpose of advertising. Whatever the reason, when the word "workshop" is used in advertising a dance it frequently gives the erroneous conception of the caller possessing undeniable rights to teach in any way he desires. This is often misleading and sometimes does more harm than good. In the end result, a workshop is nothing more than teaching; the same type of teaching that one might find in a beginners class. However, because of the magic in the word "workshop" the caller, while attempting to raise the dancer's ability, sets out to attract the dancer to a workshop session. Instead of saying, "We are now going to teach some new material" he says, "We are now going to call a *workshop* tip." This apparently sounds more appealing to the dancer who has already gone through a year of "learning" in beginners class.

A caller desiring to set up a workshop program, whether to improve the dancing ability in his area or simply to attract more dancers through the name "workshop," is constantly faced with the prospect of gathering good, workable workshop material. Today's caller has unlimited access to quantities of square dance material. There are national magazines which have in each issue a section devoted to the caller. In addition, there are a number of *caller note services* which can be subscribed to and which are a source of up-to-date information. Unfortunately much of this material is needless and awkward and the problem arises when callers take unproven material of this type directly to their clubs and call it to unsuspecting dancers without taking the time to test it carefully for body mechanics, flow and just good intelligent choreography. This practice has been known to "clobber" the dancers on more than one occasion. Doubtless it is through thoughtless use of unproven material that numbers of dancers have become disenchanted with the activity, discouraged with their seeming inability and frustrated at this type of dancing.

It doesn't hurt to repeat over and over that every effort should be made by the caller to be especially selective in the material he chooses to introduce to his dancers, whether in regular program dances or at his workshop sessions. The simple fact that something is new is certainly no basis for feeling that it is "good," and if a caller is to have a workshop it should be with the thought in mind of improving not only the dancing ability, but the enthusiasm and attitude of the dancers.

No two callers call exactly alike and no two callers teach and conduct a workshop in the same way. Because he is an individual, each caller should decide what he can do best and if he finds that he can work out his best program in a workshop that keeps people happy and returning for more, then he apparently has a successful approach to conducting a workshop. He will discover that the conscientious caller is not one who tries to throw every new movement "in the book" at his workshop dancers, but after choosing his material carefully, takes an in-depth approach to his program. Using two or three good movements and incorporating them into a well planned program, inserting just enough complexity to stretch the dancers' ability to a point of excellence they never before experienced, should be his goal. *Helping to create smoother, more considerate and better all-around dancers is the caller's major purpose in presenting a workshop program.*

Ladies on the Square



Pockets
can match.

Match
pattern
exactly.

Basic pocket



Stitch

Turn inside out

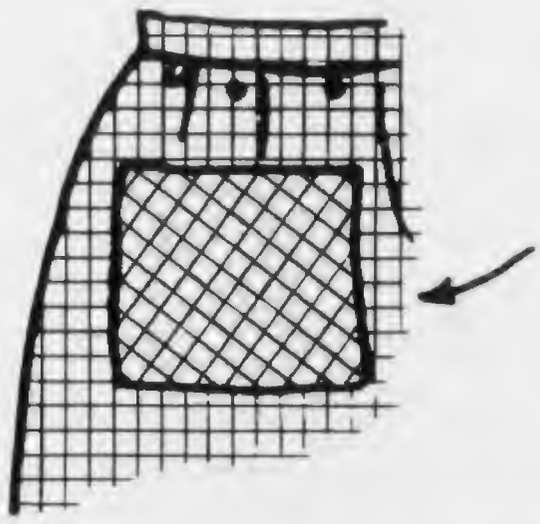


Fold edges
under; baste
and sew.

Pockets are Pretty and pockets are practical

Try a
drawstring.
(Make a casing
for a
ribbon or cord.)





Pockets can
contrast or
use another color.

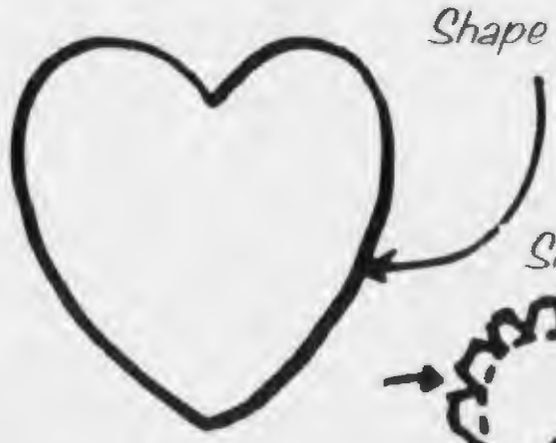


Make it round.
Trim around.



Trim with lace
or ricrac.
(Or an applique—
match the pattern;
use your zig-zag.)

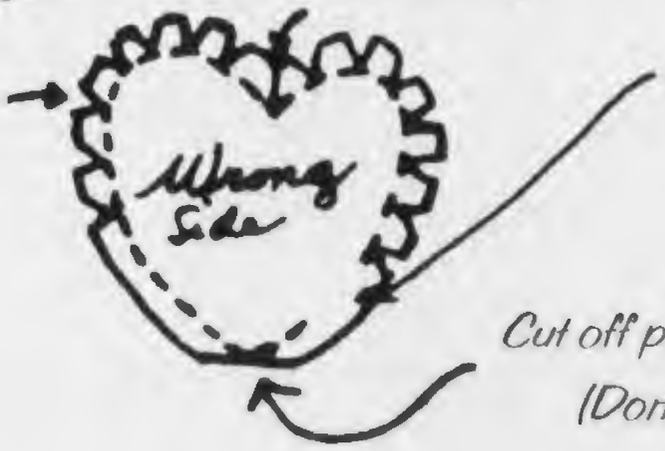
Shape it.



Cut two. Put right sides
together. Sew on wrong side; leave an
inch open to turn.
Then turn and sew.

Slit down to stitching.

Cut V's on curves.



Cut off point.
(Don't cut stitching.)

Use your imagination.
(Buttons,
stitching,
bows,
pom-poms.)



Here's some additional ideas on how to treat pockets on a square dance dress. (See February 1973 Square Dancing.) These are suggested by Ida Percoco as shown in PROMENADER, Long Island Square Dancers' Federation magazine of November 1972.

Style Lab

Rainbow Stroll

Because square dancing is not basically a spectator activity and is geared almost solely to the pleasure of the participant (which is undoubtedly as it should be), much of the contemporary material was found to be completely unsuited to attracting the eye and the interest of those who came to watch. On the other hand, *some* of these unusual combinations of stars, lines and circles were ideally suited for the audience-viewer. Strangely enough, many of these patterns originally created for the non-dancing spectator became standard square dance fare. Everybody began doing the patterns. In some instances they lost their novelty and were done as a matter of routine. Sometimes, as in the case of the Grand Square, the necessity of moving and turning to the phrase of the music was completely lost.

Some of these "traffic patterns" still exist today (Ladies Center the Gents Sashay; the Grand Square, etc.) and because of a present interest in exhibition groups we will occasionally cover pictorially, in this section, movements that can be used either for exhibition purposes or for general dancing enjoyment.

The Rainbow Stroll provides a pleasurable pattern for the dancers as well as a kaleido-

AT ONE TIME the square dance scene was literally bursting with exhibition groups. Virtually every area had its "Shooting Stars," its "Levi's and Laces" or its "Dancing Dudes and Dolls" of whom it was justifiably proud. These groups of well-rehearsed, easy to look at dancers appeared at festivals, conventions, anniversary dances and in front of many non-square dance groups to the "Ohs" and "Ahs" of the spectators.

Those who called for these "teams" were indeed a special breed of dance engineer-choreographer. Their main concern was not necessarily to find movements that were difficult or particularly challenging, but to create patterns that flowed smoothly and were appealing to the eye of the spectator.







1



2

scopic effect for those who may be watching from the balcony.

Starting from a square (1) the eight dancers move forward and in toward the center of the square (2). On the fourth step each dancer turns his back on his partner and faces his corner. With the man's right hand he takes his corner's left hand and both face out (3). The dancers move two steps out toward the perimeter of their square.

As they approach the rim they do a frontier whirl (4) and start back in toward the center once again (5). Each dancer with a new partner is ready to repeat the action, moving forward, turning to face the new corner and then moving toward the outside (6) to once more do a frontier whirl.

This whole action is done four times until the dancers are once again with their original partner. Or the movement can be done twice, followed by a ladies grand chain or used in any number of combinations to fit the overall pattern.

In doing a "gimmick" like this with regular square dance groups, the participants should be cautioned to move *with* the music. The pattern is only satisfying to the dancers if they work together.

This pattern as an exhibition number is particularly pleasing to an audience seated in a balcony or at bleachers above, where the spectators are looking down on the action. If you would like an additional picture series of possible exhibition numbers, please let us know.

5



6



22ND NATIONAL SQUARE DANCE CONVENTION®

UTAH
. . . THE PLACE TO BE IN '73!

SALT PALACE
SALT LAKE CITY, UTAH
JUNE 28, 29, 30, 1973

ADVANCE REGISTRATIONS CONTINUE TO FLOW in at an unprecedented rate for the 22nd National Square Dance Convention to be held in Salt Lake City, Utah, on June 28, 29, and 30, 1973.

Some are asking, "Will there be places to stay?" The Housing Committee reports that there are many motels and hotels that are not listed on the back of the registration form because only those that would or could set aside 20 or more rooms are listed. There are many others in the area that will be utilized.

Are you driving to Salt Lake for the Convention? Remember, Utah has many scenic attractions to offer the motorist and now there is an added plus! Snowbird Lodge is a "brand new" mountain chalet normally used for skiing, that boasts of 250 rooms in a magnificent setting. Twenty-two miles from the Salt Palace in beautiful Alta, Utah, gondola rides to the top of the mountains and pleasant strolls through mountain meadows are offered to lodgers.

For Solo Dancers

There are two large and very active solo dance clubs in Utah and they are working very hard to make this convention the one where the single person will be a real part of the activities. Some of the singles have been overheard to state that they felt as if there was something missing at previous conventions for the single dancers and the Utah solo dancers are determined that there will be something extra at Salt Lake City.

Here is the special solo agenda:

1. Solo Trail-In Dance, Wednesday, June 27.
2. Solo Get Acquainted Breakfast—anytime from 8:00 to 10:00 a.m. Thursday, June 28, at the RhineHaus, 1518 South Main Street. Price is $2.35 per plate, including tax and tips.
3. Solo Afterparty. 12:00 Midnight, Thursday, June 28 on the 3rd floor of the Salt Palace.
4. Solo booth on the 2nd floor of the Salt Palace.

Dennis Knight and Annabel Byrd, Directors of Solo Hospitality, request that you plan to attend the breakfast, but please let them know so the restaurant can plan accordingly. Write to: 75 West 250 North #64, Clearfield, Utah 84015.

But that isn't all! Those who know the Utah solo groups are aware that there will be many little surprises because they know what "they're thinkin'!"

About the Youth

The youth are sure that Utah is the Place to Be in '73 and are already registering in droves. Such outstanding groups as the Mavericks of Seattle, Washington, and the Lamar Dudes and Dames of Lamar, Colorado, will be "doing their thing" at exhibition time. These are shows that no one should miss. They are "real cool!" The youth will have their own dance hall (larger than past conventions) with shiny tile floors and the parents can attend if they think they can keep up.

There will be Youth Afterparties on Thursday and Friday nights with special callers. Do you want to participate in the Youth Style Show on Saturday, June 30 at 10:00 a.m.? Write to Fay LeFevre, 968 Colorado Street, Salt Lake City, Utah 84116.

Don't tell anyone, but on Friday morning at 8:00 a.m. all of the youth should slip away to go on a tour to the Timpanogos Cave. This is a National Monument and it is one of the most beautiful of all the caves in the nation. It is situated at an elevation of nearly 11,000 feet in a setting of lovely mountain scenery with a view of the Utah Valley that is breathtaking. Take a good look while you are there because this is the area where Robert Redford filmed the fabulous show "Jeremiah Johnson." The cost is $4.00, and the Social Committee and Debry-Hilton Travel Services, Inc., will make all of the arrangements and conduct the tour.

If it is your birthday while you are in Salt

(Please turn to page 62)

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Spain

Madrid Squares hosted their semi-annual pot luck supper on January 30 to mark the beginning of the Spring Class of 1973. Thirty club members provided the "home cooked" food for the 25 guests. Club caller Bill Edwards put the new dancers through a few easy movements to start the evening. Graduation for this class will be April 13 and will be followed on April 14 by a workshop and jamboree.

Germany

Paws and Taws of Bitburg, Germany, are sponsoring the Summer Jamboree in Luxembourg City in the Grand Duchy of Luxembourg on July 6, 7 and 8, 1973. There are tours available in the area and several activities taking place during the day for those who wish an enjoyable summer vacation. Anyone planning to attend are advised to make hotel reservations early at the Holiday Inn, P.O. Box 200, Luxembourg, or through local Holiday Inns by including the code phrase "Square Dance Summer Jamboree." For advance reservations write Mrs. Karon Letcher, 36 CSG, CMR Box 601, APO New York, New York 09132. Cut off date for reservations and registration is June 10, 1973.

Norway

Oklahomans Maurice and Mary Loretta Chaney were active participants and leaders in square dancing during their 24 years of residence in Bartlesville. Because they thoroughly enjoyed that square dancing experience they were reluctant to give it up when transferred to Stavanger, Norway, a little over a year ago. So they initiated a program of lessons and formed a club. The Stavanger Squares continues to grow and this past February a new session of lessons was begun. Membership is truly international, consisting of people from Canada, England, France, Norway, and the United States.

Portugal

Terceira Twirlers of Lajes Field, Azores, graduated 31 beginning dancers in December. The affair started with the candlelight ceremony and then progressed to lighter gimmicks. General and Mrs. Aldrich and Colonel and Mrs. Hornbuckle attended and club caller Dick

Statewide club presidents mix it up at the Fairs 'n Squares Annual President's Ball in Massachusetts. The dance puts the finishing touches to a day-long session of seminars, a social hour, dinner and dancing.



Clements called a fine evening of old and new favorite calls. The group also held a New Year's Eve dance and are promoting new classes, handing out announcements and invitations to join club classes to all non-dancers. *—Roby Scott*

Massachusetts

Presidents and First Ladies of square dance clubs throughout the Commonwealth responded to the invitation of the Fairs 'n Squares of Framingham to attend an all day seminar, dinner and ball. The keynote address was given by Charlie Baldwin, editor of the New England Square Dance Caller magazine. Charlie stressed that square dancing is being challenged in a typical 20th Century manner and mindful of his admonition, "I charge you, the leaders, with finding the set of standards of which the present generation will be proud and which will be attractive to future dancers," the couples dispersed into seminar groups. Moderators included past presidents of Fairs 'n Squares and other area clubs as well as representatives from the Eastern District Square and Round Dance Association and New England Councils of Callers and Round Dance Teachers Associations. Following the seminars, dinner was served and the evening was devoted to square and round dancing. Chairmen of this annual event were Bob and Alma Gould and the general consensus was "most worthwhile and best yet!" *—Walt and Winnie Brown*

Springfield Area Callers Association has been busy with party dances and meetings. A special flyer on H.J. Res. 555 has been sent to all members, urging support for this campaign to recognize square dancing as the National American Folk Dance. *—Wayne Barrup*

Murray Brooks of Scottsbluff, Nebraska, designed this red and white carpet to help promote Scottsbluff as the site for the 1973 State Convention, September 14 and 15. Murray's dog, Penny, enjoys the carpet as a resting place.



California

On June 30, the Aces and Deuces of Lancaster will hold their Third Annual Square-O-Rama. The event will be held at Antelope Valley Fairgrounds in Lancaster and camper spaces will be available. Feature caller for this popular event will be Beryl Main. Information on tickets and housing may be obtained by writing Aces and Deuces, P.O. Box 806, Lancaster, Ca. 93534. *—Sylvia Lackovic*

Biggest special event of the year for the Circle 'n Square Dance Club of Yreka is the Gold Diggers Dance, Breakfast and Gold Panning. It will be held June 9 and 10, with dancing on Saturday night at the Fairgrounds, Sunday morning breakfast on Greenhorn Creek followed by dancing in the open air and gold panning.

Fresno is the locale for the California State Convention to be held June 1, 2, and 3. All committees have submitted enthusiastic and favorable reports on the progress to date, with much still to be completed. In addition to the dancing, six panel meetings are scheduled. For further information contact Butch and Thula Carr, 730 Ulloa Street, San Francisco, California 94127.

California dancers are reminded to attend the 1976 National Convention Test Dance at the Anaheim Convention Center on April 15. Dick Houlton will call for the afternoon dance, from 1:00 to 4:00 p.m.

South Carolina

The South Carolina Callers Association became an official organization on December 30, 1972. Jim Cosman was elected President and John Inabinet is Vice President of the new group.

Japan

The 4th Annual Tohoku (Northern) Jamboree, hosted by the Sendai Square Dance Club, was held at the Sakunami Hot Springs Resort during the Thanksgiving weekend. Nearly 250 people joined in the American tradition of square dancing complemented afterwards by Japanese cuisine and hot baths. Dancers representing 26 clubs from various parts of Japan danced to the calling of Mr.



The Golden Slippers Square Dance Band of Sendai, Jajan, furnished live music and (at the mike) Mr. Mamoru Hara called the tips at the Tohoku Jamboree hosted by the Sendai Square Dance Club. This musical group will also play for the dancing in May at the Torii Twirlers Jamboree at Misawa Air Base, Japan.

Mamoru Hara of the Big Bird Club of Tokyo and to the music of the Golden Slippers Square Dance Band of Sendai.

Torii Twirlers at Misawa Air Base will be hosting what is believed to be the first American sponsored Jamboree to be held in Northern Japan. The Jamboree is open to all American and Japanese square dancers and will be held May 12 and 13. The Golden Slippers Band from Sendai will provide music for the dancing. Anyone desiring further information is encouraged to write to Mr. Don Detwiler, PSC Box 4316, APO San Francisco, California 96519. *—Robert Souza*

Australia

The 14th National Australian Square Dance Convention will be held April 21, 22, and 23 at Newcastle, New South Wales. A souvenir recording for this event is available. For information write Brian Hotchkiss, 29 Caldwell Avenue, Dudley 2290, New South Wales, Australia.

Missouri

Square dancing in the Beetheel section of Missouri and North Eastern Arkansas is sparse and the clubs are small. George and Doris Barbre of Doniphan have been hard at work in their attempt to remedy the situation. They have three clubs now and have started teaching a new group, which they hope will develop into an organized club. In addition, they have been teaching four other groups ranging from nine to one hundred miles away.

Oklahoma

One of the largest and most beautiful events to happen in the Midwest will take place April 7 at the Tulsa Assembly Center. Well over 5,000 square dancers are expected to participate in this affair, the Northeast Oklahoma Square Dance Festival. A full program of dancing and specials is scheduled.

Ohio

The 14th Annual Buckeye Square Dance Convention will be held May 4, 5, and 6 at the new Exhibition Center in Dayton. All events will be held under one roof in the downtown area with ample parking and lodging close by. All levels of dancing are being scheduled in the five rooms allocated for the affair.

Memorial Hall at the University of Akron will be the scene for the Akron Area Federation's Spring Fling on April 14. Singin' Sam Mitchell, Bud Redmond, Johnny Davis and Dewey Barry will call for the square dancing. Ted and Lois Mack will handle the rounds.

Texas

On December 8, the Meadowbrook Mavericks of Houston had a full house for the Old Timers get-together. Many former square dancers came just to visit and see old friends—some tried their luck with a little dancing and

(Please turn to page 64)

The Caller's Cue-Card System

MAINSTREAM BASICS FILE

A selection from the Caller's Cue-Card System, for the caller who wants teaching sequences and dance material for the movements which are used the most frequently in today's square dancing—in classes, clubs, and open dances everywhere. An excellent starter set for the newer caller, the MAINSTREAM BASICS FILE contains all of the most popular movements from the Caller's Cue-Card System.

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ALLEMANDE THAR
BARGE THRU
BEND THE LINE
BOX THE FLEA
BOX THE GNAT
CAST OFF 3/4 ROUND
CENTERS IN
CIRCULATE
CLOVERLEAF
CROSSTRAIL
DIVE THRU
DIXIE STYLE
DOUBLE PASS THRU
EIGHT CHAIN THRU
FOLD
GRAND SQUARE & VARIATIONS
LADIES CHAINS
OCEAN WAVE
PASS THRU
RIGHT & LEFT THRU
RUN
SIDES/OUTSIDES DIVIDE
SLIDE THRU
SLIP THE CLUTCH
SPIN CHAIN THRU
SPIN THE TOP
SQUARE THRU
STAR
STAR PROMENADE
STAR THRU
SWING THRU
TRADE
TURN THRU
WHEEL & DEAL
WHEEL AROUND

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You have 30 days to examine the system, and use the material at your own classes and dances. If you aren't completely satisfied, return the file for full refund of the purchase price. Send check or money order for MAINSTREAM BASICS FILE to:

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Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

April, 1973

WE'RE OFF TO LONG ISLAND, New York, this month for a first-hand look at one of Lee Kopman's groups in action. The following calls, submitted by Lee, contain bits of his original choreography and although they are not for beginners, most groups who dance at or slightly above the 75 Basic level should have no difficulty in executing them.

Heads square thru four hands
Curlique
Scoot back
Boys run
Slide thru
Dive thru
Pass thru
Slide thru
Barge thru
Left allemande

Heads lead right circle to a line
Spin the top to a curlique
Boys run
Spin the top to a
Grand right and left

Heads square thru four hands
Swing thru
Centers run
Tag the line right
Boys trade
Girls run
Spin the top to a
Grand swing thru
Right and left thru
Spin the top
Turn thru
Left allemande

Four ladies chain three quarters
Heads lead right circle to a line
Curlique
Eight circulate
Boys run
Girls turn back
Eight circulate
Partner trade
Partner tag two times to a
Grand right and left

Heads square thru four hands
Swing thru
Eight circulate
Boys run
Wheel and deal
Spin chain thru
Girls circulate two times to a
Grand right and left

Two and four right and left thru
Same ladies chain
Allemande left
Alamo style
Swing half by the right
Heads trade
Girls trade
Men trade
Girls trade
Everybody turn back
Left allemande

Heads swing star thru
Circle four to a line
Spin the top
Girls fold
Peel off
Tag the line right
Wheel and deal
Grand right and left

Heads square thru two hands
Spin chain thru
Ends circulate
Cast off three quarters
Spin chain thru
Ends circulate
Cast off three quarters
Boys run
Boys trade
Wheel and deal
Dive thru
Pass thru
Left allemande

Heads lead right
Circle to a line
Pass thru
Tag the line right
Centers trade
Boys trade
Star thru
Cloverleaf
Double pass thru
First couple left, next right
Cross trail
Left allemande

Heads lead right
Circle to a line
Spin the top to a
Spin chain thru
Ends circulate
Girls trade
Eight circulate
Square thru three quarters
Left allemande

LEE KOPMAN



Lee began his calling career as a Physical Education Major at Adelphi University on Long Island. After three years of calling Eastern type square dancing and one night stands, he discovered the world of Western square dancing. Seventeen years later we find that Lee has won wide recognition for his original choreography, guaranteed to provide delightful dancing at any level. Considered one of the top Challenge callers in the country, Lee realizes that this type of dancing is only for those who enjoy the stimulation and satisfaction they derive from this type of dancing and are willing and able to spend the time and energy necessary to participate. Lee and his charming wife, Lillith, follow a schedule that averages 25 dances a month. Festivals, Special Weekends, Workshops, and Callers' Seminars round out their program of activities that keep them delightfully busy. Their home is in Wantagh on Long Island and they are the parents of two —son Steven and daughter Felice.

HOLDOVER

By Harry Tucciarone, Jr., Trumbull, Connecticut

Allemande left and promenade
Heads wheel around, pass thru
Cast off one quarter
Tag the line
Lead person do a U turn back
Star thru
Bend the line
Allemande left

Four dances from the pen of Bill Armstrong, Los Angeles, California, for you to try.

Heads lead right circle to a line
Swing thru, pass thru
Bend the line
Center four right and left thru
Just the ends star thru
California twirl
Square thru
Right and left thru, dive thru
Flutter wheel
Right and left thru
Square thru three quarters
Left allemande

Circle left, corner swing
Allemande left forward three
Keep that girl and promenade
Heads wheel around star thru
California twirl, trade by
Left allemande

Circle left and corner swing
Allemande left go forward three
Keep that girl and promenade
Sides wheel around square thru
Trade by
Left allemande

Heads star thru swing thru
Pass thru
Circle four, ladies break to a line
Pass thru wheel and deal
Face your partner right and left thru
Just the ends star thru
Other four forward and back, star thru
California twirl
Right and left thru
Swing thru pass thru
Circle four, ladies break to a line
Pass thru wheel and deal
Face your partner right and left thru
Square thru, trade by
Left allemande

TAMING THE TIGER

By John Ward, Alton, Kansas

Heads square thru four hands
Pass thru, partner tag
Regular tag the line right
Wheel and deal to face 'em
Pass thru, partner tag
Regular tag the line right
Wheel and deal to face 'em
Pass thru, partner tag
Regular tag the line right
Wheel and deal to face 'em
Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet Coordinator
Dick Houlton Square Dance Editor
Don Armstrong Contra Editor
Ken Collins Final Checkoff

NO SQUARE THRU TWO

By Ed Curran, Newport, Rhode Island

Heads rollaway half sashay
Star thru, U turn back
Pass thru
Do sa do to an ocean wave
Swing thru and step thru
(Girls facing out, men facing in)
Four men in the center trade
Girls do a U turn back
Left allemande

Ed Fraidenburg of Midland, Michigan, has come up with the following six dances which he calls "Playing With Trade By." Ed has used only those movements listed in the Basic and Extended Basic Program of American Square Dancing in these examples.

Four ladies chain
Sides right and left thru
Heads lead right circle to a line
Star thru, pass thru
Trade by and pass thru
Left allemande

Heads pass thru
Go around one to a line
Star thru, pass thru
Pass thru again
Trade by, right and left thru
Pass to the center
Pass thru
Left allemande

Heads lead right circle to a line
Rollaway half sashay, star thru
Trade by, swing thru double, step thru
Trade by, star thru
Left allemande

Sides right and left thru
All four ladies chain three quarters
Heads lead right and circle four to a line
Rollaway half sashay
Star thru and trade by
Left allemande

Heads lead right and circle to a line
Spin the top and turn thru
Trade by
Circle four, heads break to a line
Left allemande

Heads lead right, circle to a line
Spin the top and box the gnat
Right and left thru
Pass thru, trade by
Circle four
Sides break to a line
Rollaway half sashay
Star thru, trade by
Swing thru double
Step thru and trade by
Star thru, cross trail
Left allemande

TITATOE

By Ray Vierra, Ogden, Utah

Four ladies chain three quarters
Head ladies chain
Two and four half sashay
Heads cross trail, round one
Line of four, pass thru
Bend the line
Bend the line again
Star thru, square thru three quarters
Pass thru, trade by
Right and left thru
Circle four then
Heads break, line of four
Pass thru, wheel and deal
Double pass thru
First couple left, next right
Pass thru, bend the line
Right and left thru, slide thru
Square thru three quarters
Trade by and

SINGING CALL*

SUGARTIME

By Mike Hull, West Covina, California

Record: MacGregor #2120, Flip Instrumental with Mike Hull

OPENER, MIDDLE BREAK, ENDING
All four ladies
Flutter wheel go full around I say
Join hands and circle left
Go walking round that way
Do an allemande left in alamo style
And swing thru and then
You curlique with your partner
Boys run right my friends
An allemande left with the corner
Come back and weave the ring
Weave in and out around that square
And promenade and sing
Well sugar in the morning
Sugar in the evening
Sugar at suppertime
You be my little honey
And love me all the time

FIGURE:
One and three go forward and back
And square thru I say
You find the corner lady and
Curl to a wave
Boys trade and boys run
Bend the line for me
You flutter wheel across there
Make lines of four you see
You square thru three quarters
Find the corner ladies swing
Swing and whirl the corner girl
And promenade the ring
Sugar in the morning
Sugar in the evening
Sugar at suppertime
You be my little honey
And love me all the time

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

ROUND DANCES

SAY YOU LOVE HER — Belco 254
Choreographers: C. O. and Chris Guest
Comment: This two-step is not difficult and has eight measures repeated. The routine flows with the music.

INTRODUCTION

1-4 OPEN FACING **Wait; Wait; Apart, —, Touch, —; Together to** SEMI-CLOSED **facing** LOD, —, **Touch, —;**

PART A

1-4 **Fwd, Close, Back, —; Back, Close, Fwd to** CLOSED **M facing** WALL, **—; Side, Behind, Side, Thru to** SEMI-CLOSED **facing** LOD; **Walk Fwd, —, 2, —;**
5-8 Repeat action meas 1-4:
9-12 **Apart, Close, Together to** CLOSED **M facing** WALL, **—; Side, Close, Back, —; Side, Close, Fwd, —; Side, Close, Thru, —;**
13-16 **Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind to face** LOD **in** OPEN, **—; Fwd, —, 2, —;**

PART B

17-20 **Vine Apart, 2, 3, Touch; Together, 2, 3, Touch to face M** WALL; **Side, —, Behind to face** RLOD **in** LEFT-OPEN, **—; Side, —, Thru to face** LOD **in** OPEN, **—;**
21-24 Repeat action meas 17-20 except to end in SEMI-CLOSED facing LOD:
25-28 **Fwd, Close, Back, Close; Walk Fwd, —, 2 to face** WALL **in** LOOSE-CLOSED, **—; Side, Behind, Side, Behind; Side, —; Close, —;**
29-32 **Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, —; Side, Close, Thru to end in** SEMI-CLOSED, **—;**

SEQUENCE: A - B - A - B plus Ending.
Ending:
1-4 Repeat action meas 1-4:
5-8 **Fwd, Close, Back, —; Back, Close, Fwd, —; Side, Behind, Side, Thru; Apart, —, Point, —.**

FIFTY YEAR AGO WALTZ — Belco 254
Choreographers: Vaughn and Jean Parrish
Comment: An easy waltz with sixteen measures repeated. The music is adequate.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together, Touch, —;**

PART A

1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; Solo Roll LOD, 2, 3; Thru, Side, Close to** CLOSED **M facing** WALL;
5-8 **¼ L Fwd Turn to face** LOD, **Side, Close; ¼ L Back Turn face** COH, **Side, Close, ¼ L Fwd Turn face** RLOD, **Side, Close; ¼ L Back Turn face** WALL, **Side, Close;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in LOOSE-CLOSED:

PART B

17-20 **Waltz Balance 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side; Pickup to** CLOSED, **2, 3 M facing** LOD;
21-24 **Progressive Twinkle, 2, 3, to** SIDECAR; **Twinkle, 2, 3, to** BANJO; **Twinkle, 2, 3 to** SIDECAR; **Thru to** CLOSED M **face** WALL, **Side, Close;**
25-28 Repeat action meas 17-20:
29-32 Repeat action meas 21-24:

SEQUENCE: Dance goes thru twice except second time thru omit meas 30-31 and as music retards do a Twirl and Vine, change hands and Ack.

FUNNY FACE — Hi-Hat 907
Choreographers: Pete and Val Peterman
Comment: This is an intermediate routine with a jazz waltz feeling.

INTRODUCTION

1-5 BUTTERLY **M facing** WALL **Wait; Wait; (Lady under to end in** LEFT-OPEN **facing LOD) In place, 2, 3; Fwd Waltz; (Lady Under to end in OPEN facing LOD) In Place, 2, 3;**
6-10 **Fwd, 2, Turn to end in** CLOSED **M facing** RLOD; **(R) Turn Waltz; (R) Waltz Turn to end M facing** WALL; **Apart, Point, —; Together to** SEMI-CLOSED **facing** LOD, **Touch, —;**

PART A

1-4 **Fwd Waltz; Cross Pivot, 2, 3 to** SIDECAR **M facing** LOD; **Twinkle, 2, 3, end in** BANJO **M facing** RLOD; **Fwd, 2, Check;**
5-8 **Back Pivot, 2, 3 to** SEMI-CLOSED **facing** LOD; **(Cross to** SIDECAR) **In Place, 2, 3; Twinkle, 2, 3 to** BANJO; **Twinkle,** 2, 3 to SIDECAR;
9-12 **(Back, Side, Fwd to** BANJO) **Fwd, Back, Side; Wheel Pivot, 2, 3, to** SIDECAR **M facing** LOD; **Twinkle, 2, 3; Twinkle, 2, 3 to** CLOSED **M facing** RLOD;
13-16 **Canter Draw, —, —; Canter Draw, —, —; (R) Waltz Turn; (R) Waltz Turn end M facing** WALL;

PART B

1-4 **Whisk, 2, 3; Thru, Side/Close, Side to** BANJO; **Fwd, Fwd/Lock, Fwd; Manuv, 2, 3 end M facing** RLOD;
5-8 **Spot Pivot, 2, 3 end M facing** LOD; **Back. Side, Close; (L) Waltz Turn; (L) Waltz Turn end M facing** WALL;
9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED facing LOD:

PART C

1-4 Repeat action meas 3-6 of Intro:
5-8 **(R) Waltz Turn; (R) Waltz Turn end M facing** WALL; **(Twirl) Side, Behind, Side; Thru, Side, Close;**

SEQUENCE: A - B - A - B - C Step Apart and Smile.

IF TEARS WERE ROSES — Hi-Hat 907
Choreographers: Hank and Ruth Fitch
Comment: A smooth easy level routine with big band music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** OPEN **facing** LOD, —, **Touch,** —;

PART A

1-4 **Fwd, Lock, Fwd,** —; **Fwd, Lock, Fwd,** —; **Side, Close, Back,** —; **Side, Close, Fwd,** —;

5-8 Repeat action meas 1-4:

9-12 **Step, Brush, Step, Brush; Step, Brush, Roll Across, 2 end in** LEFT-OPEN; **Step, Brush, Step, Brush; Step, Brush, Roll Across, 2 end in** OPEN;

13-16 **Circle Away Two-Step; Circle Together Two-Step end in** SEMI-CLOSED **facing** LOD; **Fwd, Close, Back,** —; **Back, Close, Fwd,** —;

PART B

1-4 **Fwd Two-Step,, Fwd Two Step,; Fwd Two-Step,, Fwd Two-Step,; Step, Kick, Back, Close; Back, Close, Fwd,** —;

5-8 **Vine Apart, 2, 3, Touch; Vine Together, 2, 3, Touch to** BANJO BUTTERFLY **M facing** WALL; **Banjo Wheel, 2, 3,** —; **4, 5, 6 to** BUTTERFLY **M facing** WALL, —;

9-12 **Side, Behind, Side, Behind; Side, Close, Thru,** —; **Side, Behind, Side, Behind; Side, Close, Thru to end in** CLOSED **M facing** WALL;

13-16 **Side, Behind, Side, Behind to** CLOSED; **Pivot,** —, **2,** —; **Turn Two-Step; Turn Two-Step;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending: **Side, Close, Side, Close; Apart,** —, **Point,** —.

SO FINE — Grenn 14169
Choreographers: Charles and Alida Lugenbuhl
Comment: Good big band sound music. The two-step keeps you thinking.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart,** —, **Point,** —; **Together to** SEMI-CLOSED, —, **Touch,** —;

DANCE

1-4 **Fwd Two-Step; Fwd Two-Step end in** CLOSED **M facing** LOD; **Side, Close, Side, Close; Side, Close, Cross to** SIDECAR **M facing** DIAGONAL WALL **and** LOD, —;

5-8 **Side, Close, Side, Close; Side, Close, Cross to** BANJO, —; **Blend to** LOOSE-CLOSED **M face** WALL **Side, Behind, Side, Front; Side, Touch, Side, Touch end in** BUTTERFLY;

9-12 **Side, Behind, Side, Front/Dip; Side, Behind, Side, Front/Dip; Circle Away Two-Step; On Arnd Two-Step end M facing** WALL;

13-16 **Back Away, 2, 3, Touch; Together, 2, 3, Touch; Roll** LOD, **2, 3, Touch; Rev Roll, 2, 3, Touch end in** SEMI-CLOSED **facing** LOD;

17-20 Repeat action meas 1-4:

21-24 Repeat action meas 5-8:

25-28 **Diagonal Side, Behind, Side,** —; **Together Side, Behind, Side,** —; **Diagonal Side, Behind, Side,** —; **Together Side, Behind, Side to end in** OPEN **facing** LOD, —;

29-32 **Fwd, Close, Back,** —; **Back, Close, Fwd to** BUTTERFLY **M facing** WALL, —; **Side, Behind, Side, Front to** CLOSED; **Pivot,** —, **2 end in** SEMI-CLOSED **facing** LOD, —;

SEQUENCE: Dance goes thru twice Step Apart and Ack.

WHILE WE DANCE — Grenn 14169
Choreographers: Chet and Barbara Smith
Comment: A busy interesting waltz with some identical footwork. The music has the big band sound.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point,** —; **(L Spin) Manuv to end M facing** RLOD **in** CLOSED;

DANCE

1-4 **(R) Waltz Turn; (R) Waltz Turn to end M facing** RLOD; **Pivot, 2, 3 to face** LOD **in** SEMI-CLOSED; **Twinkle, 2, 3;**

5-8 **Twinkle, 2, 3 to face** LOD **in** SEMI-CLOSED; **Fwd, Flare,** —; **Back, Side, Thru to face** RLOD **in** LEFT-OPEN; **Solo Roll twd RLOD, 2, 3 to end M facing** WALL **in** CLOSED;

9-12 **Dip Bk,** —, —; **Fwd/1/4 R Turn to face** RLOD, **Side, Close; Dip Bk,** —, —; **Fwd/1/4 R Turn to face** COH, **Side, Close;**

13-16 **Fwd/1/4 L Turn to face** RLOD, **Side, Close; Back/1/4 L Turn to face** WALL, **Side, Close; (Twirl) Side, Behind, Side to face** LOD **in** LOOSE-SEMI-CLOSED; **Thru, Side, Close to face** WALL **in** BUTTERFLY;

17-20 **Apart,** —, — **R** HANDS JOINED; **(Recov, 1/2 L Turn to end in VARSOUVIANNA facing WALL) Recov,** —, —; **Waltz Balance L, 2, 3; R Wheel, 2, Individual turn to end in** LEFT-VARSOUVIANNA **facing** LOD **and M on** OUTSIDE;

21-24 **Fwd Waltz, 2, 3; (1/2 R Turn, Fan, Close to face RLOD in** CLOSED) **Fwd, Side, Close to face** LOD; **Cross, Side, Close to** BANJO; **Cross, Side, Close to** BUTTERFLY **M facing** WALL;

25-28 Repeat action meas 17-20:

29-32 **Fwd Waltz, 2, 3; (1/2 R Turn, Fan, Close to face RLOD in** CLOSED) **Fwd, Side, Close to face** LOD; **Cross, Side, Close to** BANJO; **Cross, Side, Mauv to face** RLOD **in** CLOSED;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-4 **(R) Waltz Turn; (R) Waltz Turn end M facing** RLOD; **Pivot, 2, 3; Cross, Side, Close; Apart, Point,** —.

You'll find a review of two additional round dances following the Singing Calls in the back of the magazine. Space didn't allow printing the cues on these dances this month.

CHOP SUEY
By Gene McCullough, Griffiss AFB, New York

Side ladies chain across
Sides flutter wheel
Slide thru, pass thru
Spin the top
Turn thru and partner trade
Swing thru, men run
Wheel and deal
Sweep a quarter
Cricle four halfway around
Dive thru, curlique
Scoot back
Men run, pass thru, partner tag
Left allemande

MY FAVORITE
By Heiner Fische, Hannover, W. Germany

One and three square thru two hands
Do sa do the outside two
Swing thru, boys run
Wheel and deal
Make a right hand star go once around
Heads to the middle left hand star
Right and left thru the outside two
Dive thru, pass thru
Swing thru, all eight circulate
Boys run, wheel and deal
Make a right hand star go once around
Sides to the middle left hand star
Right and left thru the outside two
Dive thru, square thru three hands
Left allemande

STAR TWIRL
By Jeanne Moody, Salinas, California

Side ladies chain
Sides right and left thru
Heads promenade three quarters
Sides star thru, California twirl
Separate go around one
Make a line of four
Just the ends on the outside track
Do a left square thru
While those in the middle
Square thru three quarters
Left allemande

CONTRA CORNER

CASTING SIXPENCE CONTRA
By Don Armstrong

Formation: 1 - 3 - 5 crossed over and active
Record: Lloyd Shaw #155
Note: This is the same dance as Broken Sixpence with the addition of the Contra Basic "Cast Off." It is used primarily to teach the Cast Off in a familiar pattern.
Do sa do corner
Men do sa do
Ladies do sa do
Actives swing
Down in twos
Turn alone, come back
Cast off, circle four
Left hand star

DUCK AND TURN
By Bill Darby, Beaver, W. Virginia

Heads curlique, boys run right
Split the sides around one
Make a line, pass thru
Centers arch ends duck in
Turn thru
Left turn thru with the outside two
Back to the center pass thru
Centers in cast off three quarters
Pass thru, centers arch
Ends duck in, turn thru
Left turn thru the outside two
Back to the center pass thru
Centers in cast off three quarters
Left allemande

ALLSPICE
By Mac Parker, Arlington, Virginia

Heads square thru
Right and left thru the outside two
Dive thru, substitute
Outside couples squeeze in
Make a line of four
Just the ends star thru
Others half square thru
Right and left thru
Dive thru, substitute
Outside couples squeeze right in
Make a line of four
Ends star thru
Others half square thru
Right and left thru
Dive thru, square thru three quarters
Allemande left

SINGING CALL*

LISTEN TO A COUNTRY SONG
By Dick Hoffman, Westminster, California

Record: Windsor #5008, Flip Instrumental with Dick Hoffman
OPENER, MIDDLE BREAK, ENDING
Join hands circle left you go
All the way around that ring
Allemande left like a daisy chain
Forward two and turn back one
Everybody start moving to
The sound of the guitar strum
Let yourself go and
Have a really good time
Promenade to a country song
FIGURE:
Allemande that corner
Do sa do your own
Promenade around that ring
One and three wheel around flutter wheel
Star thru and eight chain thru
Everybody start moving to the
Beat of the rhythm and drums
Swing that corner
Promenade her home
And listen to a country song
SEQUENCE: Opener, Figure for heads, Figure for sides, Middle break, Figure for heads, Figure for sides, Ending.

TAKE A GOOD LOOK

Check the description of this movement on page 18, then give these a whirl.

Heads square thru four hands
Right and left roll
Swing thru, centers run
Wheel and deal
Right and left roll
Swing star thru
Wheel and deal
Substitute
Pass thru to a left allemande

Heads lead right circle to a line
Right and left roll
All eight circulate
Men run, California twirl
Right and left roll
Men run, star thru
Centers trade, pass thru
Left allemande

Heads swing star thru
Circle four to a line
Right and left roll
All eight circulate (single file)
All eight circulate again
Everybody face to the middle
Star thru, dive thru
Pass thru, eight chain three
Left allemande

Four ladies chain three quarters
Heads cross trail around one
Everybody pass thru, California twirl
Right and left roll
All eight circulate double (single file)
Face to the middle
Right and left roll
Single file circulate double
Face to the middle
Star thru, square thru three quarters
Left allemande

TAG AND TURN

By Chuck Besson, Alexandria, Louisiana

Head ladies chain
Heads star thru pass thru
Circle to a line
Pass thru, tag the line
First couple thru do a U turn back
Swing thru the couple you meet
Boys trade, boys run
Wheel and deal and sweep a quarter
Pass thru, tag the line
First couple thru do a U turn back
Square thru three quarters
Left allemande

SORRY 'BOUT THAT! To those of you who encountered a problem with the second example of Zeros and Equivalents by Gene Pearson (page 41, SQUARE DANCING, February, 1973 issue), we hasten to explain that the movements equal zero rather than a right and left thru.

TWO CRAZY DIXIES

By Tom Wendelmoot, Balboa, Canal Zone

One and three do the right and left thru
Turn your Sue, do a dixie chain
Both face left
Tag the line
Go down the middle, face left
Bend the line
Star thru, guess who
Left allemande

Two and four right and left thru
Dixie chain, both face left
Wheel and deal and sweep a quarter
Cross trail to the corner
Left allemande

HOW FAR

By Darrell Hedgecock, Anaheim, California

Sides pass thru not too far
Head ladies rollaway
Heads star thru
Peel off
Bend the line
Pass thru
Cast off three quarters
Ends star thru
Centers cross trail thru
Allemande left

SINGING CALL*

JUST ENOUGH TO KEEP ME HANGING ON

By Ralph Silvius, Modesto, California

Record: Red Boot #135, Flip Instrumental with Ralph Silvius

OPENER, MIDDLE BREAK, ENDING

Circle left it's true you
Got me twisted round your finger
Seems like that's where I belong
Allemande left go allemande thar
Forward two and star
Let the boys back in you can't go wrong
Shoot that star a full turn
With the corner curlique
Left allemande now and promenade you do
You know how to hold me
To thrill me and control me
Just enough to keep me hanging on

FIGURE:

The head two right and left thru
And turn 'em flutter wheel then
Sweep a quarter too
You pass thru star thru
Then go right and left thru
Turn the girl and flutter wheel you do
Sweep a quarter then pass thru
Trade by and swing
Swing the corner girl around and
Promenade the ring
You know how to hold me
To thrill me and control me
Just enough to keep me hanging on

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

CAREFUL
By Thor Sigurdson, Emerson, Manitoba, Canada
Heads pass thru
Go around one to a line of four
Pass thru and wheel and deal
Girls square thru four hands (step ahead)
Boys square thru four hands
Centers in and cast off three quarters
Boys square thru four hands
Careful now, girls step to the side
Take the place of the boys
Now girls square thru four hands
Centers in and cast off three quarters
Left allemande

FLUTTER AND SWEEP
By Cliff Long, Mars Hill, Maine
Heads flutter wheel, sweep a quarter
Pass thru
Flutter wheel, sweep a quarter
Square thru five hands
Look for the corner do sa do
Swing thru
Boys trade, turn thru
Trade by, slide thru
Square thru four hands
Trade by, left allemande

FOLD THE GIRL BESIDE YOU
By Trent Keith, Memphis, Tennessee
Heads slide thru, pass thru
Swing thru, girls fold
Peel off
Couples circulate
Couples trade, bend the line
Star thru and fold a girl beside you
Left allemande

SINGING CALL*

GOOD MORNING COUNTRY RAIN
By Mike Litzenberger, Slidell, Louisiana
Record: Top #25271, Flip Instrumental with Mike Litzenberger
OPENER, MIDDLE BREAK, ENDING
Four ladies chain you see
Send 'em back in a flutter wheel
Join your hands circle left
Go walking round the ring
Left allemande and weave the ring
Good morning country rain
Do sa do and promenade
Good to be back home again
In a good old country rain
FIGURE:
The head two ladies chain
Square thru four hands I say
With the corner slide thru
Up to the middle and back
Flare the star in front of you
Cross trail the corner swing
Promenade around the ring
Magic that I can't explain
See the fog hang on the cane
In a good old country rain
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

ON THE RECORD and RECORD RELEASE

SINGING CALLS

SUGARTIME — MacGregor 2120
Key: **Tempo: 130** **Range: HC**
Caller: Mike Hull **LC**
Synopsis: Complete call printed in Workshop.
Comment: A lively tune at a bouncy tempo with good music from Steel Guitar, Accordion, Banjo and Bass. The contemporary pattern could be a pleaser.
Rating: ☆☆☆+

WE CAN'T ROLL — Hi Hat 421
Key: C **Tempo: 126** **Range: HC**
Caller: Lee Schmidt **LC**
Synopsis: (Break) Four ladies chain — dixie style to an allemande thar — slip the clutch — pass four — corner allemande — do sa do — allemande left — promenade. (Figure) Heads (sides) lead right circle to a line — pass thru — tag the line — all turn in — box the gnat — right and left thru — circle left — swing corner — allemande left — do sa do — promenade.
Comment: A swinging downbeat number with Piano, Guitar, Drums and Bass. Good action pattern that should appeal to the younger dancers.
Rating: ☆☆☆

JUST ENOUGH TO KEEP ME HANGING ON — Red Boot 135
Key: C **Tempo: 128** **Range: HC**
Caller: Ralph Silvius **LB**
Synopsis: Complete call printed in Workshop.
Comment: A nice musical change with Organ background and a good beat from the Drums, Guitar, Trumpet and Bass. There is a lot of well timed movement with good action.
Rating: ☆☆☆

SQUARE DANCE BLUES — Mustang 150
Key: D Minor and D Flat Minor
Tempo: 128 **Range: HD Flat**
Caller: Dave Smith **LC**
Synopsis: (Break) Join hands circle left — left allemande — come back do sa do — men star right once around — left allemande — weave ring — meet own do sa do — promenade home — swing (Figure) One and three to right — circle make a line — go up and back — pass thru — wheel and deal — double pass

(Please turn to page 52)

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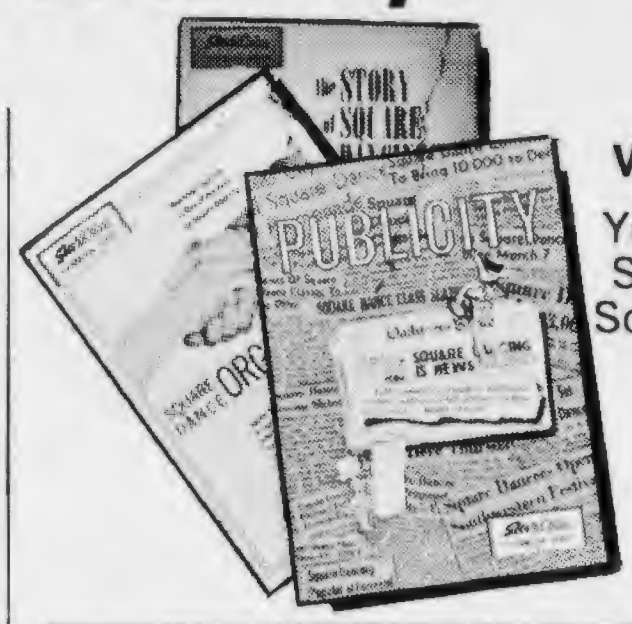
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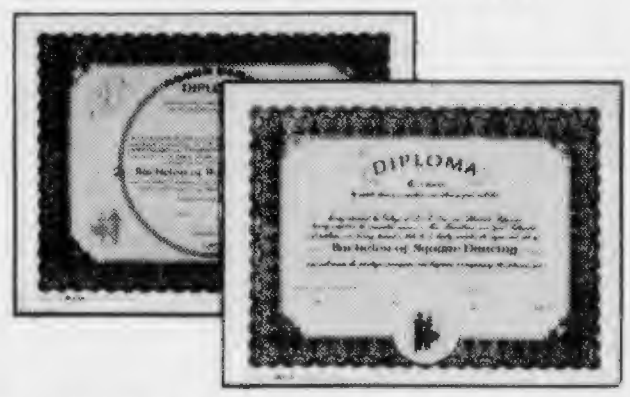
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CALLER of the MONTH



Bill Peters – San Jose, California

ORIGINALLY FROM NEW YORK, Bill, his wife Betty, and their two children now make their home in San Jose, California, where his calling activities currently average from five to seven nights per week. He calls regularly for two weekly clubs, several square dance workshops and one or two annual beginner classes as well.

Although he is based in the Northern California area, he enjoys considerable popularity in many other parts of the country and Canada. He tours frequently throughout the Pacific Northwest and he has served as featured caller at many festivals, council dances, etc., including the Oregon State Festival, Alaska State Festival, Seattle Sea Fair Jubilee, Spokane Salmon Festival, Nelson, B.C. Jamboree, Fresno Square-Rama and the Cup-O-Gold Festival in Sonora, California.

Bill became a staff recording artist for Longhorn Records in 1963. For this first release, "Two Timin' Blues," he not only wrote the dance but the tune as well. Since then he has recorded numerous other singing calls including his current release, "Fire Ball Mail."

In addition, Bill is a well known square

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dance leader and teacher and he is considered by many to be a recognized expert in the field of caller training. He has served frequently as an instructor/teacher at callers' institutes, seminars and workshops. He is the author of one of the most comprehensive and complete caller training textbooks in the field entitled, "The Other Side of the Mike."

Bill's most recent endeavor is a monthly callers' note service with a new and different approach, which he calls "Choreo Breakdown."

(LETTERS, *continued from page 3)*

the old saying, "seeing is believing," is true. Out of 62 dancers, only ten have danced any other place.

Mrs. Dennis Scott
APO New York, New York

Dear Editor:

Your May, 1971, issue of SQUARE DANCING had a cover artist's conception of the entrance signs to a city, with a square dance emblem included. We are very happy to be able to tell you that the Port City Squares in Oswego, New York, erected their very own entrance signs to the four entrances to our city on December 30, 1972, and your magazine was the inspiration for it all.

Bill and Ollie Purvis
Oswego, New York

Dear Editor:

When I get SQUARE DANCING magazine I always look at the Fashion Feature first. Enclosed is a picture of a dress that I designed and made for myself. I purchased pink sharkskin for the top and a light beige for the bottom. . . . I bought Western Square Dance transfers from my Tri-Chem lady and liquid embroidered the dancing couples and sayings

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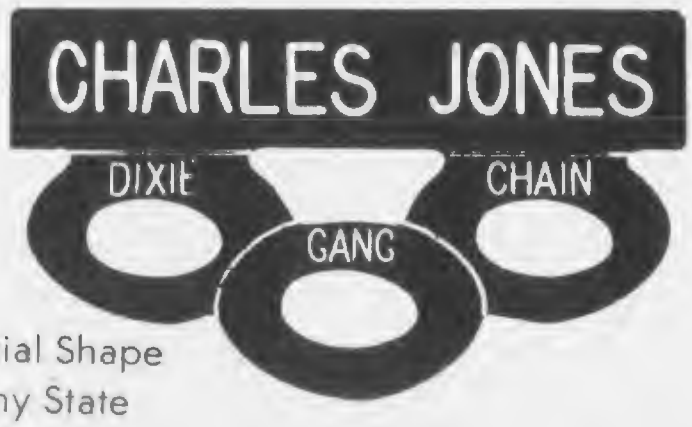
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on the skirt. . . . I see you now advertise Tri-Chem in your magazine (SQUARE DANCING, December, 1972) and wanted to show you how I use mine.

Edna Meyer
Warsaw, New York

For the sake of uniformity we have had to settle on one studio and one photographer for our Fashion Feature. The one disadvantage to this is that we are not as flexible in including models and designers from wide areas across the country. Thanks for your thoughtfulness in sending the picture—this may give others an idea on ways to use Tri-Chem.—Editor



Dear Editor:

In SQUARE DANCING for January, 1973, Red Hot Line (page 5) says, "According to those who keep track of such things, 140 'ex-



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perimental movements' were introduced to the dancing public during the year, . . . " For December, 1972, the Square Dance Encyclopedia by Bill Burleson ends with number 1540. For December, 1971, the same book finished with number 1302. The difference, 238, represents the number presumably introduced to some square dancers during 1972.

James West
South Hempstead, New York

Dear Editor:

Square dancing is my first love, but I lost my partner a little over a year ago so I have turned to teaching. I have two beginner classes going at the present time and consider what I am doing as very successful. But I read all my calls. Needless to say, it is quite a task to read the calls, watch the floor and my turntable. But I have the determination to become a good enough caller to teach beginners. I do not have enough self confidence to try calling without reading the calls, so what do you suggest?

Helen Shinault
Tavares, Florida

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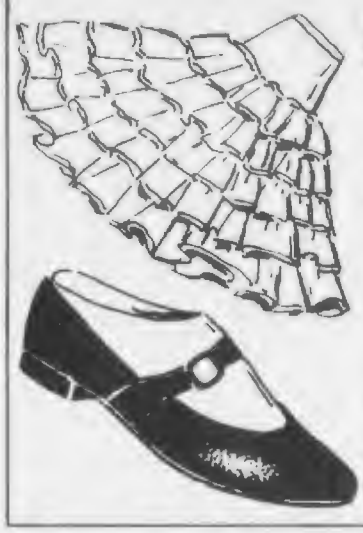
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is no reason to refer to written notes. You know more than they do and all you need to do is to transfer your thoughts into "action words." If you have the material well enough in mind and if you know what you want to get across to the dancers, the words will come. You simply instruct in the best way you know possible and your dancers will follow. As they improve, you improve. Certainly you will gain confidence as you call.—Editor

Dear Editor:

We recommend that all round dance terms and basics adopted by SIOASDS be coordinated with the International Round Dance Council and the National Round Dance Panels to arrive at joint agreement and/or mutually acceptable compromises. The objective being a unified set of standards for the good of round dancing. By identifying areas of agreement first, we should find less conflict in compromises on others. Agreements would provide established references to aid and improve communications. A high degree of agreement on the definitions of "steps" and "gestures"

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should be achieved before defining the figures. We recommend revising the November 1972 (SQUARE DANCING) list on Order of Teaching into two lists, one for the Two-Step and one for the Waltz. A new teacher could then use the Two-Step or Waltz list in the order desired or intermix them.

Fred and Kay Haury
Albuquerque, New Mexico

Thanks for adding your thoughts and recommendations to the many others who have shown an interest in the future Handbook of Basic Movements of Round Dancing. By the time this little booklet is ready for the press it should reflect the careful thinking of a great many individuals.—Editor

HELP!

A Northern California caller recently had the misfortune of having his PA equipment stolen. A more important loss was his Date Book, listing his calling contracts with clubs all over the state for '73, '74, and '75. Please, if your club has a commitment with Joe Johnston for a calling date, would you contact him immediately! His address is 1499 Japaul Lane, San Jose, California 95132. He may be reached by telephone at (408) 259-1672.

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(ON THE RECORD, *continued from page 44)*

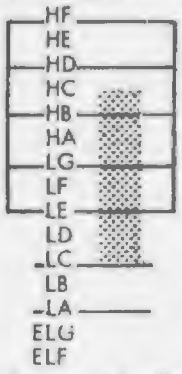
thru — first go left — next go right — curlique — boys run — swing corner — left allemande — come back and promenade home — swing.
Comment: An interesting tune with an Arabic touch. Guitar, Fiddle, Bass and Drums with emphasis on the off-beat. The action pattern is easy. Rating: ☆☆☆

A WHOLE LOT OF SOMETHING — Swinging Square 2360
Key: F Tempo: 128 Range: HB Flat
Caller: Ken Oppenlander LC
Synopsis: (Break) Four ladies chain — join hands circle left — allemande left, allemande thar — shoot star — turn thru — corner allemande — do sa do — promenade. (Figure) Left allemande — home do sa do — promenade — heads wheel around — right and left thru — slide thru — eight chain five — swing corner — promenade.
Comment: A good singing tune with Guitar, Clarinet, Piano, Xylophone, Bass and Drums. Easy action pattern for any dance group. Rating: ☆☆☆

BUSTER GETS THE HAMMER — Windsor 5009
Key: C Tempo: 128 Range: HA
Caller: Nate Bliss LC
Synopsis: (Break) Allemande left — forward two — double turn thru (or daisy chain) — left turn thru — right turn thru — forward two — double turn thru — right turn thru — left turn thru — forward two — double turn thru — left turn thru — right turn thru — forward two — swing — promenade. (Figure) Heads

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

(sides) star thru — U turn back — do sa do — swing thru — girls trade —California twirl — left allemande — weave the ring — swing — promenade.

Comment: A full action pattern with some movements that will keep the dancers thinking. The caller can use some clever wording to help his dance. Rating: ☆☆☆

WHO — Elite 101
Key: B Flat and C Tempo: 130 Range: HD
Caller: Joe Prystupa LG

Synopsis: (Break) Four ladies chain three quarters — circle left — four ladies rollaway — circle left — allemande left — weave the ring — do sa do — promenade (Figure) Heads flutter wheel — sweep a quarter — pass thru — swing thru — men run — couples circulate — wheel and deal — dive thru — pass thru — left allemande — do sa do — swing corner — promenade.

Comment: An old pop number from the thirties stepped up to square dance tempo. Contemporary pattern moves right along with a lively clip from swinging music using Piano, Clarinet, Bass, Drums and a strumming Banjo. Rating: ☆☆☆

BEFORE I MET YOU — Red Boot 138
Key: F and G Tempo: 130 Range: HD
Caller: Richard Silver LC

Synopsis: (Break) Four ladies promenade once around — box the gnat — do sa do — circle left — left allemande — weave — do sa do — promenade. (Figure) Heads (sides) square thru four hands — do sa do corner — swing thru — girls circulate — boys trade — turn

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

Soft, Sweet and Warm	Wagon Wheel 123
Street Fair	Jay-Bar-Kay 139
Mama Bear	Mustang 147
You're the Only World	Kalox 1136
Good Morning Country Rain	Red Boot 136

ROUND DANCES

Slick Chick	Hi-Hat 904
Wagon Wheel Waltz	Wagon Wheel 502
Thoroly Modern	Grenn 14164
Green Green	Hi-Hat 903
Reynard's Moon	Windsor 4751

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thru — left allemande — walk by one, swing the next — left allemande — promenade.
Comment: A lively number with Guitars, Piano, Trumpet, Drums and Bass. The action pattern will move the dancers right along.
Rating: ☆☆☆

TONIGHT CARMEN — Flutter Wheel 507
Key: C **Tempo: 126** **Range: HD**
Caller: Cecil Albery **LC**
Synopsis: (Break) Four ladies chain — chain back — allemande left — allemande thar — slip the clutch — skip one girl — left allemande — do sa do — promenade. (Figure) One and three (two and four) promenade halfway — down the middle right and left thru — flutter wheel — sweep a quarter — pass thru — do sa do — swing thru — boys trade — swing corner — promenade.
Comment: A good tune from South of the Border with Guitar, Trumpet, Drums and Bass. Standard contemporary pattern not too difficult, moves right along. Rating: ☆☆☆

TRUCK STOP — MacGregor 2119
Key: D **Tempo: 132** **Range: HA**
Caller: Nick Moran **LC Sharp**
Synopsis: (Break) Four ladies promenade — star thru with partner — promenade — heads (sides) wheel around — flutter wheel — sweep a quarter — pass thru — left allemande — do sa do — left allemande — promenade. (Figure) Heads (sides) square thru four hands — corner do sa do — swing thru — turn and left thru — star thru — girls walk straight ahead and swing — promenade.
Comment: A contemporary pattern put to another old favorite. Good music from Banjo, Guitar, Bass and Accordion. Rating: ☆☆☆

DON'T BLAME ME — MacGregor 2121
Key: B **Tempo: 130** **Range: HB**
Caller: Ray Flick **LB**
Synopsis: (Break) Four ladies promenade — home swing — join hands circle left — allemande left corner — weave ring — do sa do own — promenade (Figure) Head couples forward and back — head ladies lead flutter wheel turn it once — sweep a quarter — pass

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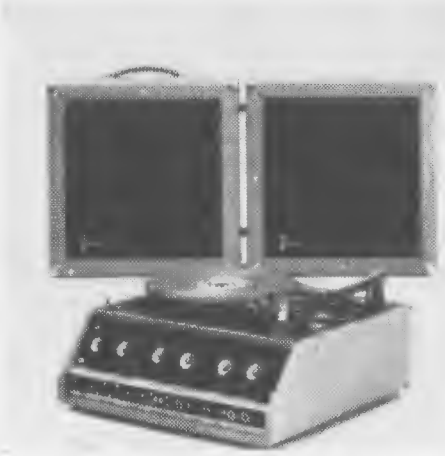
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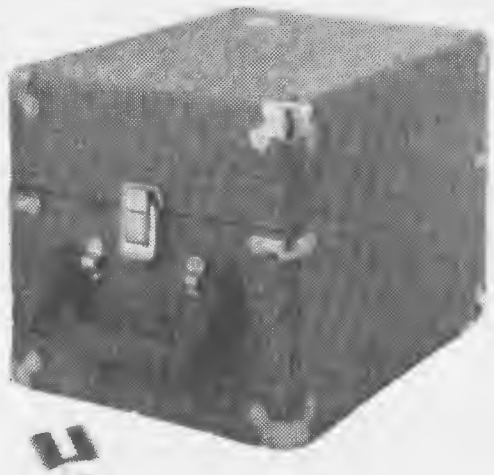
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1019 — Al Brownlee Gold Record Tape

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1943 — Square Dance Music In My Soul
Caller: Jerry Helt, Flip Inst.
1942 — Time
Caller: Roger Chapman, Flip Inst.
1941 — Heaven Is My Woman's Love
Caller: Roger Chapman, Flip Inst.
1940 — Bill Cheatham, Key A, Old Joe Clark, Key A, (HOEDOWNS)
1939 — Tweedle Dee Dee
Caller: Bob Rust, Flip Inst.

BOGAN

1251 — Kansas City'
Caller: Red Donaghe, Flip Inst.
1250 — Someone Like You
Caller: Skip Stanley, Flip Inst
1249 — It's Four In The Morning
Caller: Lem Gravelle, Flip Inst.
1248 — Back In The Race
Caller: George Leverett, Flip Inst.
1247 — Games People Play
Caller: John Johnston, Flip Inst.
1246 — Let Your Little Light Shine
Caller: Dick Bayer, Flip Inst.

DANCE RANCH

615 — She's That Kind
Caller: Ron Schneider, Flip Inst
614 — Ruthless
Caller: Barry Medford, Flip Inst
613 — If You're Not Gone Too Long,
Caller: Ron Schneider, Flip Inst
612 — Sally Sunshine, Caller: Frank Lane, Flip Inst.
611 — Strollin', Caller: Frank Lane, Flip Inst

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1357 — When My Baby Smiles At Me,
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1356 — Broken Hearted Me
Caller: Mal Minshall, Flip Inst.

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1136 — That Certain One
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1135 — Loving You
Caller: Johnny Creel, Flip Inst.
1134 — Your Other Love
Caller: Bobby Keefe, Flip Inst.

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Caller: Ken Oppenlander, Flip Inst.

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LR-011 May The Circle Be Unbroken Caller: Bill Martin

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thru — do sa do — swing thru outside two — girls turn back — wheel and deal — face those two — right and left thru — swing corner lady — promenade home.

Comment: An old favorite with new music from Guitar, Fiddle, Xylophone, Bass and Piano. Contemporary pattern timed well.

Rating: ☆☆☆

TWEEDLE DEE — Blue Star 1939
Key: C Sharp Tempo: 126 Range: HB Flat
Caller: Bob Rust LC

Synopsis: (Figure) Circle left — allemande left —grand right and left — partner turn thru — go the other way back — meet again box the gnat — men star left — star promenade — four ladies backtrack — twice around — do sa do — swing corner — promenade.

Comment: This is an old favorite tune with an easy basic pattern. Continuous movement dance four times thru. Should be a good one for the new dancer. Rating: ☆☆☆

GOOD MORNING COUNTRY RAIN — Top 25271
Key: E Flat Tempo: 132 Range: HC
Caller: Mike Litzenberger LB Flat

Synopsis: Complete call printed in Workshop.

Comment: A contemporary country Western tune with good beat and music from Piano, Guitar, Bass, Drums and Trumpet. The pattern uses



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LISTEN TO A COUNTRY SONG — Windsor 5008
Key: C **Tempo: 130** **Range: HE**
Caller: Dick Hoffman **LC**
Synopsis: Complete call printed in Workshop.
Comment: A popular country Western number with good music from Piano, Trumpet, Guitar, Bass and Drums. Easy contemporary action number that moves right along with good beat. (Note the wide voice range.)
Rating: ☆☆☆

ROUND DANCES

ST LOUIS BLUES — Grenn 15016
Choreographers: Clancy and Betty Mueller
Comment: An easy two-step with good music to dance to. The tune is the familiar "St Louis Blues."
FLIP FLOP MIXER — (Flip side to St. Louis Blues)
Choreographers: Jack and Helen Todd
Comment: A very simple mixer. The music is lively.

HOEDOWNS

GREY EAGLE — MacGregor 2122
Key: B Flat **Tempo: 132**
Music: The Country Ramblers — Fiddle, Bass, Piano
WALKIN IN MY SLEEP, Flip Side to Grey Eagle.
Key: A Flat **Tempo: 132**
Music: The Country Ramblers — Fiddle, Bass, Piano, Guitar
Comment: Standard Fiddle hoedowns with a slapping Bass Fiddle. Rating: ☆☆☆

BILL CHEATHAM — Blue Star 1940
Key: A **Tempo: 128**
Music: The Fontana Ramblers — Guitar, Fiddle, Bass
OLD JOE CLARK, Flip side to Bill Cheatham.
Key: A **Tempo: 130**
Music: The Fontana Ramblers — Fiddle, Bass, Guitar

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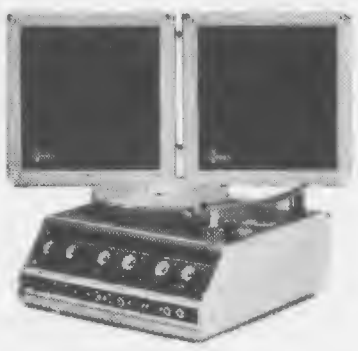
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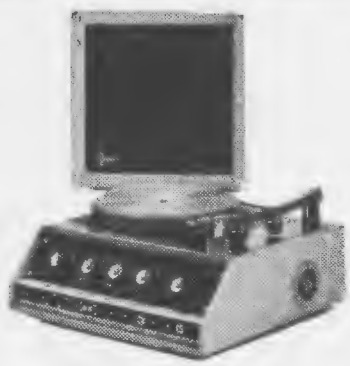
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Comment: Standard Fiddle hoedowns with a little extra swing. Rating: ☆☆☆

SALLY FORTH — Top 25272
Key: A **Tempo: 132**
Music: Russal's Men — Fiddle, Bass, Guitar
RAILEY TWO, Flip side to Sally Forth.
Key: F **Tempo: 130**
Music: Russal's Men — Guitar, Fiddle, Bass
Comment: One side a standard hoedown Fiddle number the other side is a swinging Fiddle and Guitar number. Rating: ☆☆+

Records reviewed in this issue are those that were received in our office by February 1, 1973.

(TEENS,*continued from page 9)*

est, the present president of this club is blind and does a very fine job.

The second Annual Teen Roundup will take place on April 21st at the Tarrant County Convention Center in Fort Worth, Texas. A full day of activities is scheduled and young and old are invited. Teen callers will man the mike at 10:00 am and will be joined later by state-wide callers.

When granddaughter Diane expressed a desire to learn to square dance, Buck and Rose

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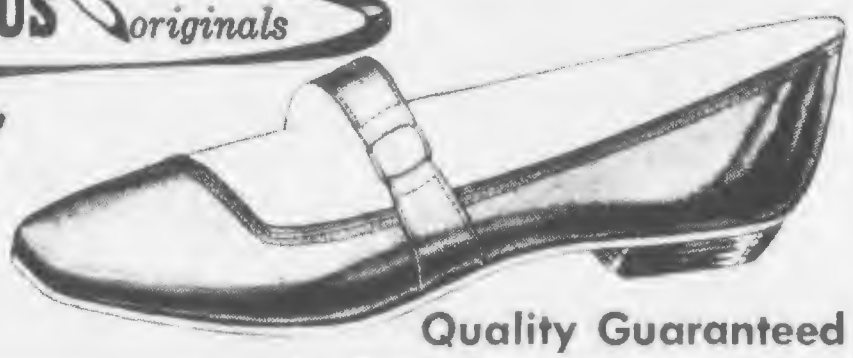
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LARRY JACK

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Ward promised to try it out if she could get a square together. Diane came up with about 30 youngsters and the result is the 4-H square dance group of Oroville, Washington. Members range in age from third to fifth graders and they are the only 4-H group in the state. At the present time there are three full squares and they have danced at a number of affairs in the area.

(HISTORY, *continued from page 16)*
fact that they were both complicated and short. The first difficulty was overcome by giving the dancers printed directions to the quadrilles that were to be danced at that particular ball; playing cards with these directions have been preserved. Country people preferred the simpler contras that lasted much longer. Why bother to learn something which was finished as soon as four couples had done the dance?

The War of 1812 ensured the popularity and development of the square dance or quadrilles in this country. The pro-English New Englanders kept on with the contras, and in-

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deed one of the best, "Hull's Victory", to celebrate the victory of the Constitution over the Gueriere on August 19, 1812, came as a result of that conflict. But the rest of the country refused to do what they called "English dances" and would do little else but the "French squares." The quadrilles were aimed at deportment, the contras at exercise. In the large cities the dancers glided through the latest quadrilles from abroad, with more or less elegance and languor. It was the dancing masters' finest hour and they made the most of this, their "golden opportunity."

The introduction of the quadrilles marked the return to the lilies and languors. The new decorum was soon reflected in the style for women. About 1825, the chemise-gown went out of fashion and petticoats returned and multiplied. Crinoline, an expensive material, was used to stiffen out the skirts. Carrying all this load, the ladies affected a "delicacy" which soon became real.

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knows who was the first to do it, nor the date of that first time. The earliest account that has come to light to date is from a reference in "Travels through North America, During the Years 1825-1828" by Bernard Saxe-Weimar-Eisenach, Philadelphia, 1828, 1, 212: he attended a ball at Columbia, S.C., where the figures were called by a fiddler. Mrs. Trollope, in her "Domestic Manners of the Americans," London, 1832, 1, 214, remarks that calling "has a very ludricous effect on European ears." And Fanny Kemble's "Journal", Philadelphia, 1835, described with quite a bit of disgust the "fancy figures" improvised at the close of almost every quadrille. Nevertheless, the one characteristic that we have added to these old dance forms lies in the "calling" of the figures. True, it is not solely an American invention, but certainly we have developed it to a fine art.

(ROUND DANCE, *continued from page 24)*

tries for round dance competition were recently solicited by some of the best known publications in the square and round dance field.

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lenge round. We appreciate the problem of providing variety and interest for the dancers. For many years, *our* needs along these lines have been fully and satisfyingly filled without any great preponderance of ballroom routines. Maybe it's a case of not being able to teach an old dog new tricks, but we are not convinced that this heavy accent on the International is good for round dancing. Are You?

Comments on articles published in this section, as well as your personal views on other topics of interest to round dancers and teachers are welcome.

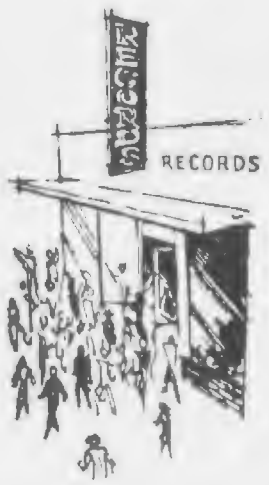
(CONVENTION, *continued from page 32)*

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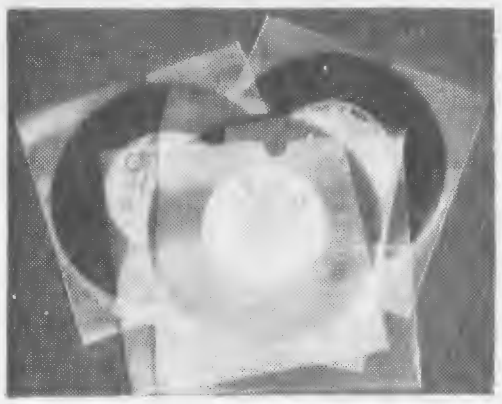
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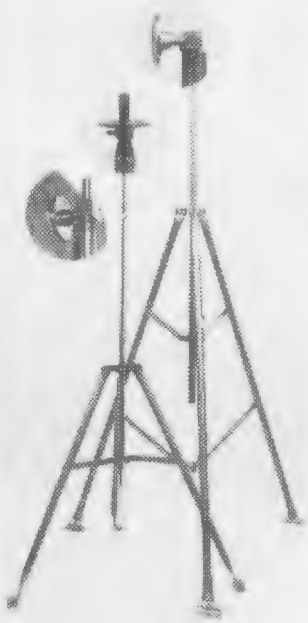
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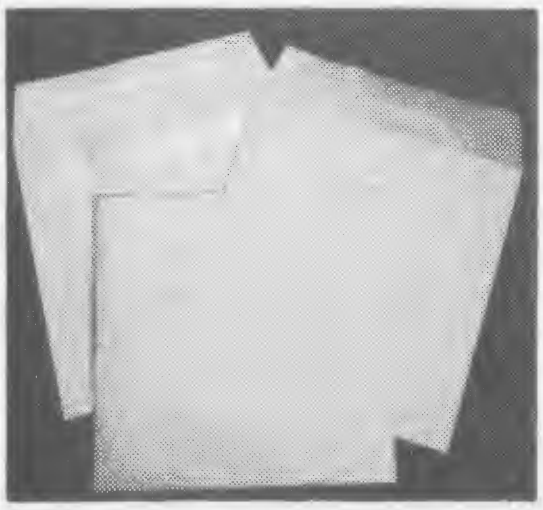
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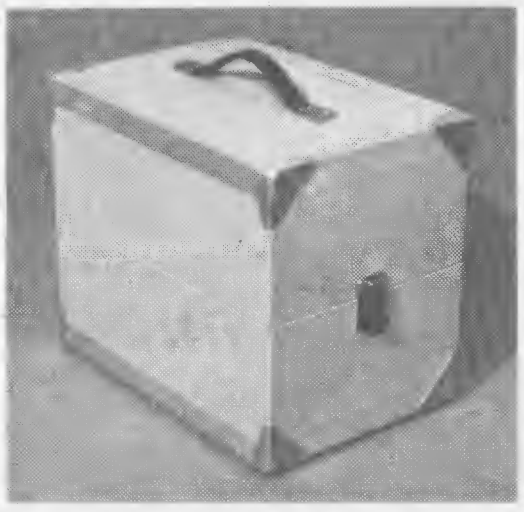
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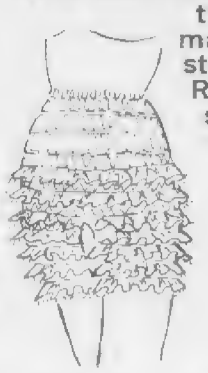


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(WORLD, *continued from page 35)*

a lot of fun. During intermission, plaques were awarded to Staff Pratt, the oldest dancer present and to Luther and Ruby Pitchford for the longest continuous square dancing record. Another pair of old timers were recognized for their longevity but their forté is not dancing; it is music. Ernie Hunter and Jay Rochelle have been playing for square dances for many years—Ernie for 20 and Jay for 25. They were made honorary members of the Mavericks.

Virginia

Sponsored by the Norfolk Chamber of Commerce, the 20th Annual International Azalea Festival will be held during the week of April 24 to 29. The week long schedule of events will include an art show, ballet, golf and soccer matches, sailing regatta, fireworks, parade, a coronation ball and, last but not least, square dancing. The feature dance of the week, spon-



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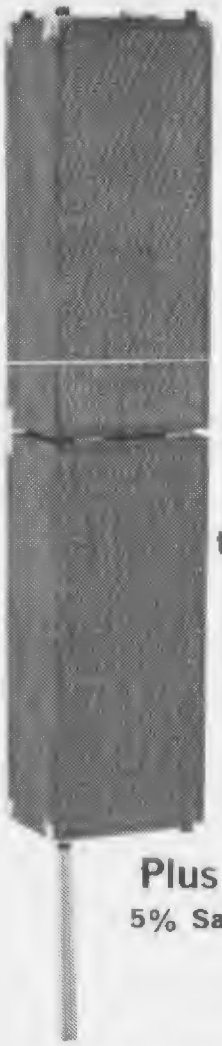
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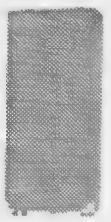
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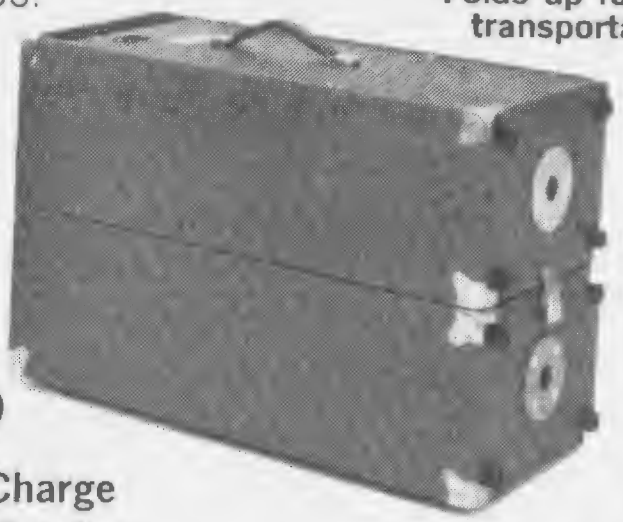
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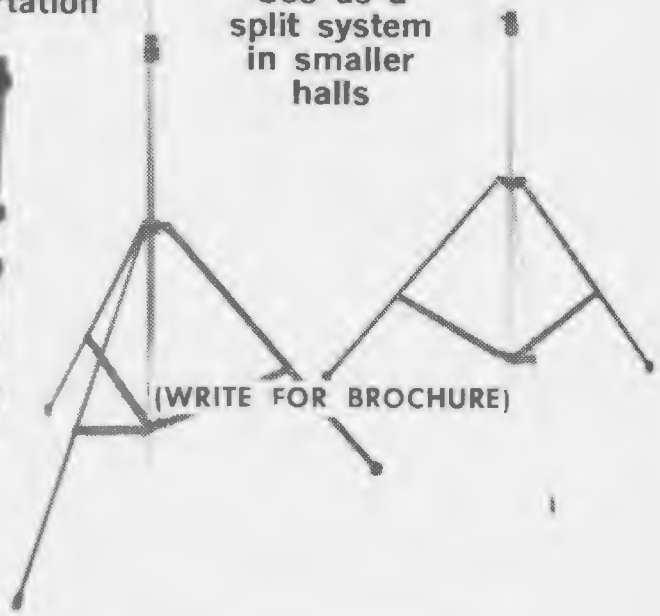


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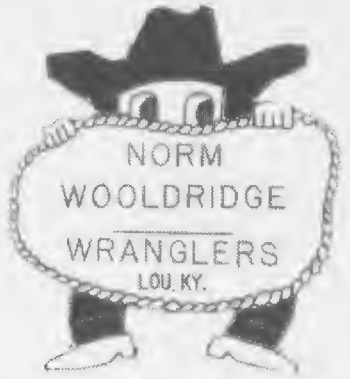


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Nebraska

A Beginners Hoedown was held at the Livestock Exchange building in Omaha on December 6. Sponsored by the Omaha Square Dance Council, Glenn Lapham Emcee'd the program supported by nine Association callers. Over 100 couples signed in and 85% were from the classes in the area. Packets containing square dance information was given to each couple. The Hoedown was such a success that it will become an annual affair.

A new caller to the Omaha area, Dick Hulbert, was introduced at a special Valentine Dance at the Eppley Care Center. The Hulberts are newly arrived from Guam and are stationed at Offutt Air Force Base.

—Arlene Lapham

Wyoming

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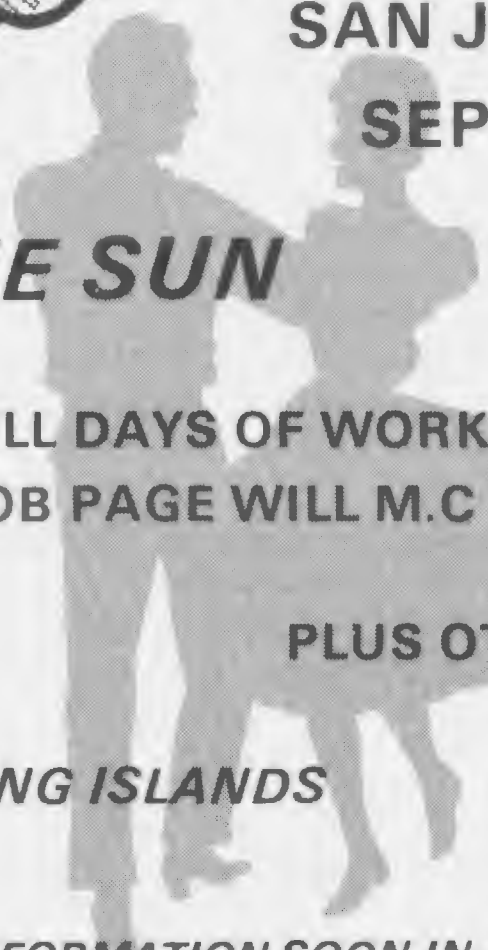
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Stardusters of Cheyenne will host an Official Night Owl Dance on May 5. Emcees will be Larry Alford and Frank Laymon. Dancing will start at 9:00 p.m. and continue until 5:00 a.m. Breakfast will be served starting at 3:00 a.m. The dance will be held at the First United Methodist Church in Allison Hall. Ticket information may be obtained from Jack Teague, 713 Custer St., Cheyenne, Wyoming 82001.

–Jack and Margo Teague

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Special entertainment will be provided and area callers will aid in the program for the 23rd Annual Southwest Kansas Square Dance Festival to be held April 6 and 7 in the Civic Center, Dodge City. Lem Gravelle will be emcee and feature caller with Wayne and

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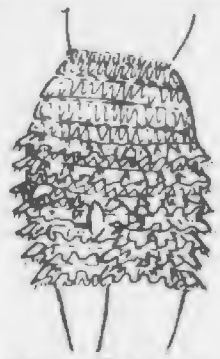
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Norma Wylie in charge of rounds. The event is sponsored by the Area Square and Round Dance Clubs, Southwest Kansas Square Dance Callers Association and the Dodge City Recreation Department. Further information may be obtained from Jr. and Ramona Wood, North Star Route, Dodge City, Kansas 67801.

Philippines

Pampanga Promenaders of Clark Air Base participated in an enjoyable and satisfying event last November, when they entertained the patients at the USAF hospital. Using material from "History of Square Dancing" from past issues of SQUARE DANCING magazine, President Ernie Conner wrote a script for a one hour review of the history of square dancing. The dancers spent their time and money making costumes and rehearsing while club caller, Roger Statucki, adapted music to the script. A "thank you" letter from hospital staff members contained these comments: "All the patients enjoyed the various skits and commented on the intricate movements and professionalism of the dancers. . . . The evening was very pleasant


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The dream of the Single Swingers of Boise has finally come true after two years of planning and hoping. They recently took possession of a school bus for use in traveling to various cities, counties and states for square dancing. The group has named the bus "S.S. Friendship Promenade" and expect to be spreading friendship and promoting square dancing in various states throughout the West. One trip took place in February, the Crab Feed and Dance at Baker, Oregon. Next on the list will be a trip to the National in Salt Lake City, Utah, in June.

—Rosemary Zimbelman

Maine

Earning the Snowbunny Badge isn't difficult during the winter in Northern Maine. Dancers squared up after a class night outside the Whispering Pines Service Club on Loring Air Force Base with Earle Merchant calling. The Loring Promenaders dance every 1st and 3rd

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Michigan

Northwest Michigan Square Dance Council's 18th Annual Festival will take place May 11-13 at the High School Gym in Traverse City. Dave Taylor and Beryl Main will be feature callers with Bud and Bette Potts and Jack and Pat Farmer in charge of round dancing events.

Illinois

Come one, come all to the Silver Anniversary of square dancing, April 13 and 14. The Spring Festival will be held at Belleclair Hall, Belleville, Illinois. For information write Elmer and Eileen Kruse, 939 North Harrison, Kirkwood, Missouri 63122.



Apr. 6-7—Aggie Haylofters of Colo. State University Fest., C.S.U. Student Center, Fort Collins, Colo.

Apr. 6-7—10th Annual Forest City Sq. Dance Fest., Centennial Hall, London, Ontario, Canada

Apr. 6-7—20th Annual Alabama Jubilee, Municipal Audit., Birmingham, Ala.

Apr. 6-7—Lubbock Area Sq & Rd Dance Fed. Fest., Lubbock Fair Park, Lubbock, Texas

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Apr. 6-11—28th Buckeye Rec. Workshop, Pilgrim Hills Conference Center, Brinkhaven, Ohio
Apr. 7—Pisgah Promenaders April Shower Dance, YMCA, Canton, Ohio
Apr. 7—N.E. Oklahoma S/D Festival, Tulsa Assembly Center, Tulsa, Okla.
Apr. 7—19th Annual S/D Fest., Memorial Gym, U. of Virginia, Charlottesville, Va.
Apr. 7—Shilo Prairie Schooners 5th Annual Spring Trek, Shilo, Manitoba, Canada
Apr. 7-8—R/D Council Spring Fest., Eau Gallie Civic Aud., Melbourne, Fla.
Apr. 13-14—Annual Pear Festival, Medford, Oregon
Apr. 13-14—Northern Ontario Sq. Dance Assn. 4th Annual Convention, North Bay, Ontario, Canada
Apr. 13-14—Silver Ann. Spring Festival, Belleclair Hall, Belleville, Ill.
Apr. 13-15—Kentuckian S/D Ass'n Spring Fest., Louisville, Ky.
Apr. 14—Cariboo Wheelers Annual Spring Jamboree, Quesnel, B.C., Canada
Apr. 14—Akron S & R/D Fed. 13th Annual Spring Fest., Memorial Hall, U. of Akron, O.
Apr. 15—1976 National Convention Test Dance, Convention Center, Anaheim, Ca.
Apr. 15—Nebraska State Assn. Dance, Eppley Care Center, Omaha, Nebraska
Apr. 20-21—Dudes 'N Dolls "Cal Golden" Roundup, City Rec. Hall, Great Falls, Mont.
Apr. 20-28—13th Annual Dogwood Fest., Knoxville, Tenn.
Apr. 21—Step Into the World of Teens, Convention Center, Fort Worth, Texas

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Apr. 27—4th Annual Azalea Fest. S/D, The Scope Conv. Center, Norfolk, Va.
Apr. 27-28—Luray Spring Weekend, The Mimslyn Motor Inn, Luray, Va.
Apr. 27-28—14th N.E. Sq & Rd Dance Convention, Providence, R.I.
Apr. 27-29—S & R/D Weekend, Illinois Beach Lodge, Zion, Ill.
Apr. 27-29—12th Annual Spring Fling, Mary E. Sawyer Audit., LaCrosse, Wis.
Apr. 28—Whirl-A-Ways 12th Annual Spring Fling, Municipal Bldg., Seaford, Del.
Apr. 28—Cowtown Sqs. 11th Ann. Hoedown, Miles City, Montana
Apr. 28—Barrie Parkland 5th Annual Promenade, Barrie, Ontario, Canada
Apr. 28—Sanford Sashay's Luau, Meridian Sr. Hi School, Sanford, Michigan
Apr. 28-29—Western Nebr. S/D Ass'ns 4th Annual Fest., North Platte, Nebr.
Apr. 29—7th Spring Fling, Skyway Squares, Robinson Hi Sch., Burlington, Ont., Canada
Apr. 29—10th Annual R/D Festival, Palomino Room, Bar-None Ranch, St. Rose, Louisiana
Apr. 29—Saucon Sqs "South of the Border" Dinner Dance, Fountain Hill Beneficial Society Hall, Bethlehem, Pa.
May 4—Kon-Yacht Kickers Parade of Stars, Conneaut Lake Park, Pennsylvania
May 4-5—Kansas S/D Callers Convention, Municipal Auditorium, Topeka, Ks.
May 4-5—20th Annual Magic City Hoedown, Shrine Audit., Billings, Mont.
May 4-5—4th Annual Big Springs Festival, H.S. Cafeteria, Big Springs, Texas
May 4-6—Northern Twisters Annual Jamboree, Prince George, B.C., Canada
May 4-6—26th Silver State S/D Fest., Centennial Coliseum, Reno, Nev.
May 4-6—14th Annual Buckeye S/D Convention, Dayton Exhibition Center, Dayton, Ohio
May 5—Hot Footers Spring Festival, Sydney, N.Y.
May 5—Spring Fest., Asheville, N.C.
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May 5–27th Annual Central Dist. Jamboree, Myriad Convention Center, Oklahoma City, Okla.

May 5–Official Night Owl Dance, Allison Hall, 1st Methodist Church, Cheyenne, Wyo.

May 5–33rd S/D Festival, Pershing Auditorium, Lincoln, Nebraska

May 6–3rd Day in May "Mini-Fest", Binghamton, N.Y.

May 10-12–Toronto & Dist. Convention, Hamilton, Ontario, Canada

May 11–Kon-Yacht Kickers Parade of Stars, Conneaut Lake Park, Pennsylvania

May 11-13–21st Annual Webster Sq. Dance Fest., Camp Ceasar, Cowan, West Va.

May 11-13–N.W. Michigan Council 18th Annual Festival, Hi School Gym, Traverse City, Michigan

May 18–Kon-Yacht Kickers Parade of Stars, Conneaut Lake Park, Pennsylvania

May 18-19–14th Tulip Time Sq. Dance Fest., West Ottawa High School gym, Holland, Mich.

May 18-19–Assoc. S/D Clubs of Utah Spring Fest. & Election Dance, Salt Palace Audit.,

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May 19—14th Tulip Festival, Civic Center, Holland, Mich.

May 25—Kon-Yacht Kickers Parade of Stars, Conneaut Lake Park, Pennsylvania

May 25-26—"Three Ring Circus" State Festival, Sioux Falls, South Dakota

May 25-26—Wild Burro S & R/D Fest., Jr. Hi School Gym, Bullhead City, Ariz.

May 25-27—Spring River Fest., Omaha Center, Cherokee Village, Ark.

May 25-28—Memorial Day Weekend, Association Island, Henderson Harbor, N.Y.

May 26—5th Rose City International Festival, Centennial Hi School, Windsor, Ontario, Canada

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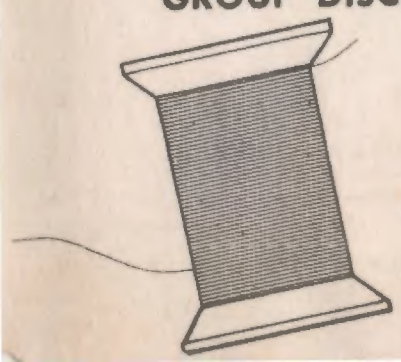
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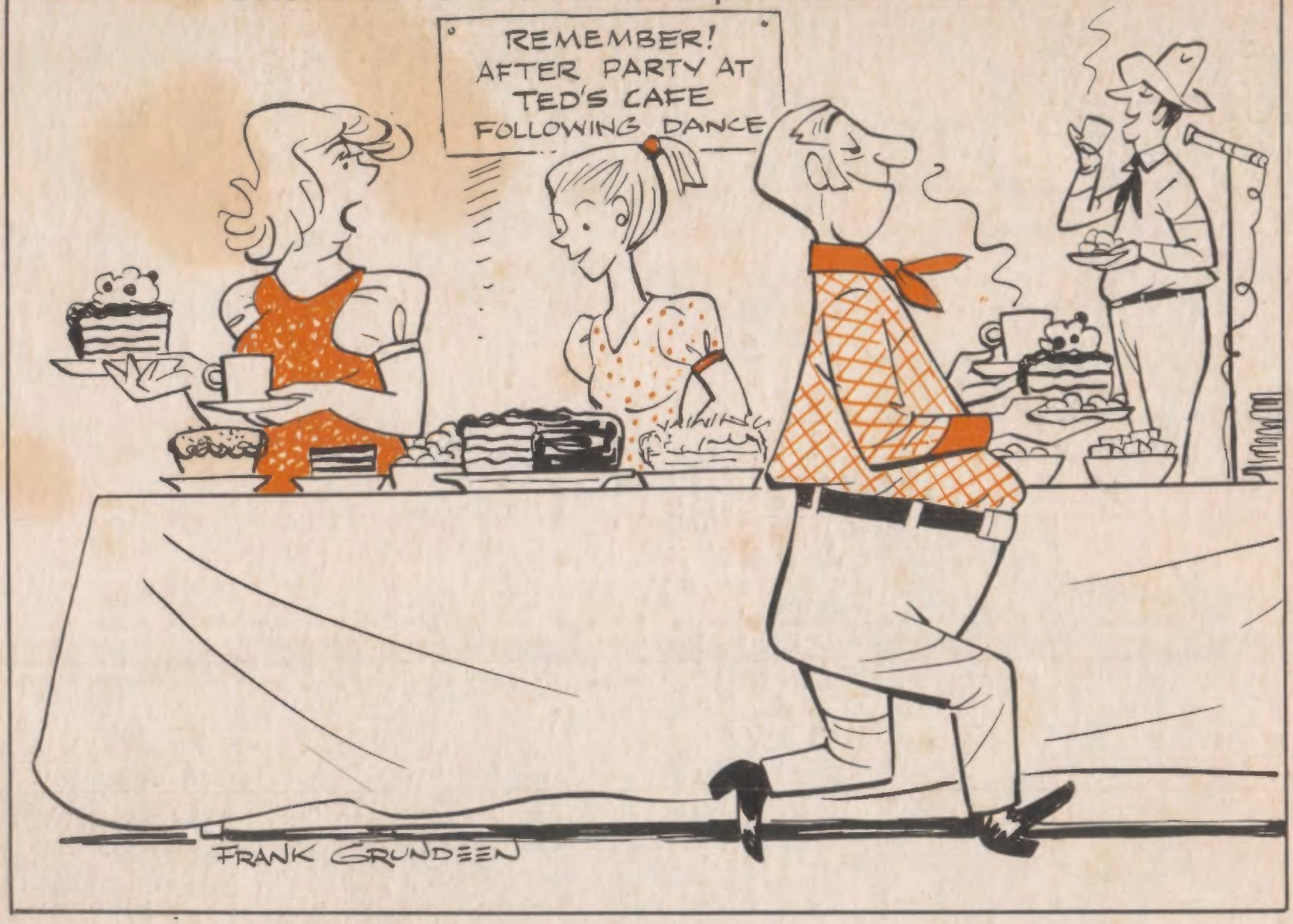
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